SCREEN RADIO MUSIC STAGE

VARIETY

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Salute Dignified Treatment of U.S. Negroes in Films

Noting that Hollywood has begun to deliver its promises to broaden the treatment of Negroes in the films, but as yet the millenium has not come, Walter L. White, secretary of the National Association for the Advancement of Colored People, will make another trip to the Coast next month to further discuss the problem. Trip this time, as was the previous made with Wendell L. Willkie last year, is in accord with invitations on the part of the major motion picture executives, who, White points out, are seemingly anxious to correct the misinformation about Negroes by avoiding perpetuation of stereotypes

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Heat Endangers B'way Legit Biz

The sustained heat wave for almost three weeks, a record for June, is endangering Broadway's summer season. It was indicated several weeks ago that legit theatres might have trouble securing ice, the basis for most of the cooling systems, because of the manpower shortage in deliveries. The breakdown came last Saturday (26) afternoon when most houses failed to get ice, or enough of it, with the result that audiences sweltered.

Some deliveries were made late Saturday afternoon, and night performances were protected, but in a number of instances not enough tonnage was delivered and after the first or second acts theatre interiors became unbearable. Sunday shows are particularly in a bad spot, ice people saying they cannot make more than one delivery daily. Managers who planned getting ice late on Saturday to protect Sunday performances found it couldn't be done.

During the Saturday matinee there were some patrons who walked out of theatres and demanded their

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Amidst Detroit's Race Strife, 'Abie' Does Terrific Biz

Detroit, June 29.

Detroit, where race hatreds have provided the spark for more than one outbreak over span of many years, last week provided one of the anomalies of show biz in the continued spectacular showing of the race-conscious Anne Nichols' comedy, 'Abie's Irish Rose.' Coming on the heels of the riots between Negroes and whites which resulted in the second most disastrous race riot in American history when 34 persons met their death and hundreds were hospitalized, 'Abie'—which pleads for race tolerance, despite its comedy theme, between Jew and Christian alike—was all the more startling in its sensational business because of the socko advance it was rolling up. The show, which is at the Lafayette for a summer run, was able to play only four performances last week, but it still clicked for $6,200, and at only

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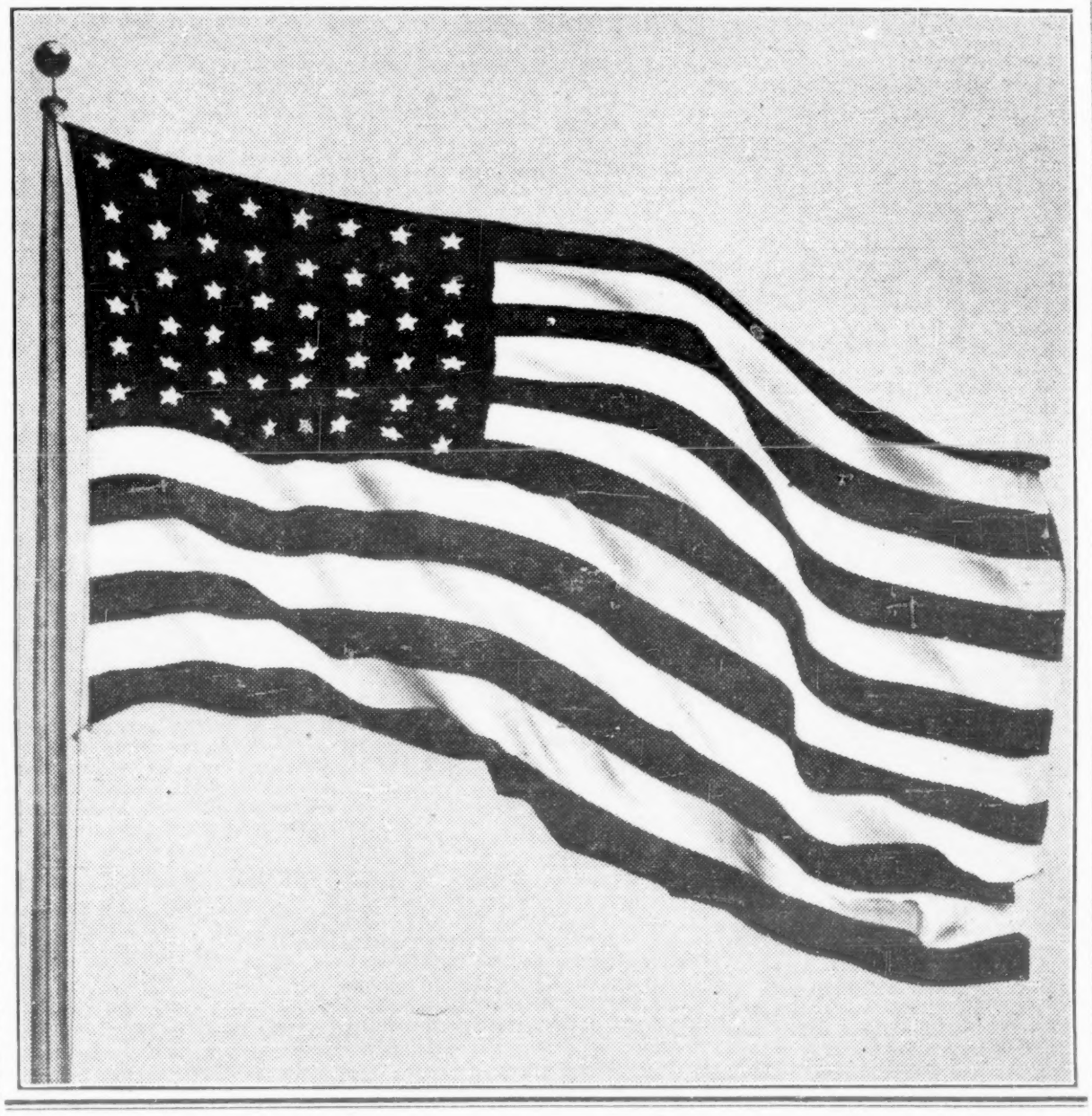

Pattern of Amusement Biz's Post-War Planning Crystallized; NEIC Set Up

Pattern of the all-out, revitalized contribution the entertainment industry is readying—not only on behalf of the war effort, but for the peace to come—was crystallized Thursday night (24) at a meeting at the Astor hotel, N. Y., of the continuations committee stemming from the National Conference of Entertainment Industry for War Activities. Ambitious project of setting up the vast national pool of industry talent and facilities will henceforth be known as the National Entertainment Industry Council or NEIC—a handle which, it's figured, will have more 'sales' value in clicking with the public at large.

As the 'top sergeants' identified with screen, stage, radio and music, met to map the unified action within the entertainment industry, more than a score of pledges were received from talent unions and allied creative and craft fields who will send a delegate and alternate to sit on NEIC's Conference Board when it convenes for a two-day powwow at the Waldorf-Astoria hotel, N. Y., at which time will be decided in what manner show biz and the entertainment industry at large can make its best contribution in rededicating itself to hypoing morale on the home front in the army camps, etc.

Washington biggies will outline to the Conference Board the real objectives to be attained—a full statement of the needs via increased contributions to the men in uniform,

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Ken Murray's Vauder Rolled Up a Gross Of $750,000 in 1 Year

Hollywood, June 29.

Garnering $750,000 in 52 weeks in Hollywood in a 1,000-seat house is something unheard of locally, but that was done by Ken Murray with his 'Blackouts of 1943' at the El Capitan on Vine street.

When the show opened originally it didn't look like anything at all. Just a lot of talent badly scrambled together, with Murray the saving grace of the performance. A smart showman, he quickly found out what was wrong—too many sketches, Billy Gilbert in a bad spot and some acts that did not belong. He used his vacuum, straightened out the show,

(Continued on page 16)

F.D.R. CUES PUBLISHING OF 5 ARMY PLAYLETS

Cued by President Roosevelt's expressed desire that they be preserved, Random House is readying for publication the five prize-winning one-act soldier plays presented on Broadway two weeks ago for a single performance by John Golden in cooperation with the Second Serv-

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After His 7-Weeks' Tour Of Air Bases, Moss Hart Now Set to Write Play

Moss Hart, who returned to New York Sunday (27) after a seven-weeks' circuit of Army Air Corps training bases in the United States, termed the tour 'the greatest experience of my life.' He's now about to hole up in his Bucks County, Pa., farm to make out of the material he gathered a drama which, with a large, all-Air Corps cast, is intended to take its place alongside Irving Berlin's 'This Is the Army' as a wartime theatrical landmark.

Playwright feels that this challenge to his ingenuity and creativeness is the toughest assignment of his life. He declared that as of yes-

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IRVING BERLIN BECOMES PRODUCER AT WARNERS

Irving Berlin will become a producer at Warner Bros., making his start with a dramatic yarn and music, with Humphey Bogart and Ann Sheridan as the leads.

Warners has just completed the film edition of 'This Is the Army,' the picture version of Berlin's soldier musical.

Circuses, Carnies Ready to Quit Due To Gas Rations

Chicago, June 29.

Circuses and carnivals have found the going so tough that it's doubtful whether most such outdoor shows can survive the summer. There are 25 carnies taking the jumps, but seven have already quit. The others are starting to move to midwestern territory, the other side of the strictest gas and transportation ban belt.

The outdoor shows trouped the east because of population concentration in and around war plants. Difficulty in getting lots within towns tells the story. People will not attend shows parked a mile or more out of town, because it means

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'Book-of-the-Yr.' M-G Prize Idea

Waldemar Vetlugin, editorial assistant to Louis B. Mayer at Metro, arrived in New York from the Coast last week to sound out book publishers on a project whereby the studio plans to put up a huge cash prize for a 'book-of-the-year' contest. Vetlugin was editor of Red Book as Frederick Van Ruyn.

From accounts, all material submitted by publishers lining up for the contest would be eligible for the prize, variously reported from $100,000 to $250,000, depending on contractual stipulations.

Understood that Vetlugin has contacted several book publishers on the proposal. Aside from the top prize money for the film rights to the 'book-of-the-year' selection, M-G would be prepared to buy other suitable material which might be found among scripts submitted in the contest, at prices to be set via negotiations with authors and publishers.

If the 'book-of-the-year' idea is found acceptable by a sufficient number of publishers, project would likely tie in some way with such or-

(Continued on page 55)

BBC Will Highlight U. S. Celebration Of American Revolution

Independence Day will come in for major recognition and celebration by BBC on its four regular Sunday shows and two special Saturday and Sunday stanzas. Bing Crosby, Dinah Shore, Fanny Brice, Hanley Stafford, Vaughn Monroe's and Capt. Merideth Wilson's orchs will be featured on a Sunday program whipped up with the Special Services Division, which will be carried in Great Britain, Africa, the Near East and India.

On Saturday (3) Elmer Davis and Alistair Cooke, BBC correspondent here, will be heard on the 'American Commentary Hour' in Great Britain. In addition, the four regular Sunday shows, 'Transatlantic Call,' (from Independence Hall, Philadelphia); 'Answering You,' featuring Ray Milland; 'American Eagle Club' and 'Stars and Stripes in Britain,' (from Britain) will top off England's observance of American's July 4th.

ASCAP Votes $1,200,000 Quarterly Plum, Highest Divvy Since 1940

ASCAP board of directors at its monthly meeting last Thursday (24) approved the distribution of over $1,200,000 in royalties to writer and publisher members for the second quarter of this year. It's the largest plum split up since the final quarter of 1940, when ASCAP was operating under its old contract with radio. The divvy is based on a collection of around $1,500,000. The checks go out July 9 to the members.

During the same meeting, much time was devoted to the discussion of ramifications that have developed from ASCAP's move to build up its symphonic catalog as part of its licensing expansion into that field. The question arose as to whether a commitment regarding symphonics ASCAP had received from one of its European performing rights societies was valid in light of the fact that the country is now occupied. It was suggested by the directors that the matter be taken up for clarification and endorsement with the U. S. Custodian of Alien Property.

Barrymore Just An Ordinary Guy, Sale Of Effects Reveals

Hollywood, June 29.

Away from the glare of the footlights and studio lamps, John Barrymore was old Joe A. (for Average) American, according to a checkup of the late star's private wardrobe, slated to be sold under the auctioneer's hammer. Slick and debonair in his professional accoutrements, the Great Profile walked the streets in the garmenture of an ordinary citizen, with ready-made suits of moderate cost and long, woolly, unromantic underwear.

One exception to the raiment worn by the common citizen is a girdle with which the star preserved his youthful figure on and off the stage and screen. The girdle, fashioned of hard-to-get rubber, is one of the museum pieces of the auction sale.

Other rare items are boots and shoes, most of which were used professionally, some with built-up heels to give the impression of height and dignity in roles that called for same.

There are wide-collared shirts and flamboyant cravats and pajamas, but the coats and trousers are what the well dressed Lockheed worker wears on Saturday night, and the hats are practically nil, consisting of two professional toppers and a few slouch skimmers. He never liked fancy lids in his leisure hours.

BENNY MAY ASBORB FRED ALLEN'S TROUPE

Jack Benny was reported yesterday (Tuesday) as considering the absorption of Fred Allen's troupe of performers, since Allen has no intention of resuming his network connection this fall. The performers that Benny, it was said, has in mind include Charlie Cantor, John Brown and Minerva Pious. Benny is currently in New York. Alan Reed, who recently left the Allen troupe for a picture contract, would also be available for Benny.

Also in New York and looking around for talent is Eddie Cantor. Cantor's major quest is a girl singer, who would replace Dinah Shore. The latter's contract with Cantor has expired and she is not expected to sign with him again.

PIX JAM T. DORSEY

So Goodman Switched to August Date at N. Y. Par

Jamup of Tommy Dorsey's film commitments on the Coast has necessitated a booking switch by the New York Paramount involving Dorsey and Benny Goodman. Originally scheduled to come into the Par Aug. 4, Dorsey has now been delayed to the Xmas and New Year's weeks.

Goodman, originally scheduled for Xmas, will fill in the August date instead.

WB EXECS EAST WITH 'ARMY'

Hal Wallis, Michael Curtiz and Irving Berlin arrived in New York yesterday (Tuesday) with a print of 'This Is the Army.'

Warners' filmization of the all-soldier musical is skedded to preem at the Hollywood, N. Y., end of July.

Anna Seghers Hit by Car In Mex, Condition Critical

Mexico City, June 29.

Anna Seghers, the anti-Nazi German author who wrote 'The Seventh Cross,' is in a critical condition following injuries suffered when a hit-and-run driver knocked her unconscious Thursday night (24). Miss Seghers, who has been active in anti-Nazi organizations since coming to Mexico two years ago, and who fled anti-Semitic persecution in Europe, was crossing the Paseo de la Reforma, the city's main avenue, enroute to a club to deliver a lecture when she was struck.

Several pro-Democratic newspapers have charged publicly that the accident was deliberate; that Miss Seghers has long been the target of Fascist organizations. The driver who struck her has not yet been found.

The author's husband, Ladislaus Radvangi, a Czech citizen, is director of Mexico's Institute of Public Opinion and professor of medieval history at the local labor university.

Dancer Dies in Chi of Shock Suffered 6 Years Ago In Jap Bombing of Shanghai

Chicago, June 29.

Eleanor Anis, wife and partner of Charles Szita in the act of Szita and Anis, died here last week, the result of shock suffered in the Japanese bombing of Shanghai in August, 1937.

The Szitas were in their room in the Cathay Hotel in Shanghai's International Settlement when the Japanese made a direct bomb hit on the hotel that shattered the top floors. They were evacuated 18 days later to Manila and returned immediately to their home here but the dancer never regained her health. She was 31 years old and had been dancing in vaudeville and nightclubs since she was 11.

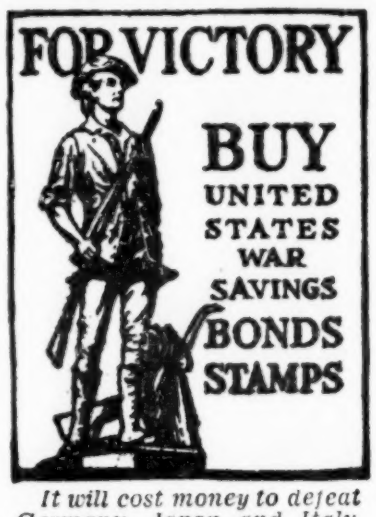
CLAUDETTE'S 360G TOPS AT PARAMOUNT FOR '42

Philadelphia, June 29.

Claudette Colbert drew the fattest paychecks at the Paramount lot last year. According to the company's 1942 report to the Securities & Exchange Commission here, Miss Colbert was paid $360,000. Fred MacMurray was the best-paid male emoter, with $347,333. Bing Crosby was down for $336,111. However, Crosby was paid $298,946 by Decca records in 1942, according to the waxwork's report earlier in the month.

Twenty-three officials and directors of Paramount received a total of more than $1,000,000 during the past year, the report disclosed.

Report filed by RKO listed executive salaries in 1942 for Ned E. Depinet, v.p. and director, as $80,620, and N. Peter Rathvon, president and director, at $61,891.



It will cost money to defeat Germany, Japan and Italy. Our government calls on you to help now.

Buy war savings bonds or stamps today. Buy them every day if you can. But buy them on a regular basis.

War Blights Film Career of Snooty The Seal; Justa Fish-Eater

Hollywood, June 29.

Snooty the Seal is bereft of a film career, even though she can balance an eight-ball on her snoot and make a combination shot in the left-hand corner pocket at the same time. Wartime regulations have restricted Snooty to her youthful peacetime pastime of snatching fish.

Two powerful corporations, the William Morris agency and the Warners studio, had arranged for Snooty's Hollywood debut, but Uncle Sam stepped in and grabbed her trainer for military training. There are two great influences in a seal's life. One is a trainer and the other is a furrier. Snooty and her trainer were all fixed for $1,000 a week on the Burbank budget, with transportation from New York.

She is still in the Manhattan sector, living in a tank and wondering how she will look in a night club next winter, as a coat.

LIEUT. VALLEE'S COAST GUARDERS' LATIN TOUR

Hollywood, June 29.

Rudy Vallee, last week raised by the Coast Guard to rank of lieutenant, senior grade, takes his service band on a tour of South America, in August under an arrangement by Coordinator of Inter-American Affairs. His last broadcast in the Sealtest series will be July 1 after which the band does a series of concerts in the Frisco military area. Goodwill junket through the Latin republics may keep the band on the hop for two months.

Vallee's successor on the Sealtest show will be Jack Haley or Dick Powell.

Bacher at 20th

Hollywood, June 29.

Bill Bacher went on the 20th-Fox payroll today (29) on a three-year deal as writer-director-producer.

Last weekend he finished up at Warners where he worked on the script and production with Howard Hawks on 'Battle Cry.'

THE BERLE-ING POINT

By Milton Berle

Encouraged by the sale of Georgie Jessel's epic, Tommy Manville, I hear, is now writing his autobiography. It will be in the form of a check-book.

You know what Manville is. He's just a Cashanova.

There's a report that Hitler has taken over the Italian fleet. He could have gotten just as much help by taking the Swiss Navy.

It certainly has been hot in New York but I don't mind. I have the coolest dressing room in town. Every hour J. J. Shubert sticks his head in and smiles.

My brother (the one who changes his necktie every half hour) has a new job. He's smuggling bobby pins to WAACs.

Hangover

Cuba Libras,
Grinning zebras,
Scotch 'n sodas,
Whirring motors,
Visions astronomical,
Noises gastronomical.
You ask how all of this accrued?
I'm inclined to think I'm stewed.

Imogen Carpenter tells me she went out with a smooth Navy man the other night. She doesn't know his rank but she's sure he's a 'line' officer.

Maybe he was a Chief Petting Officer.

Add similes: As optimistic as a guy who goes into Nedick's and asks for a menu.

Promotional? Not Pleasure?

Hollywood, June 29.

Charlie Chaplin had gas as well as romantic explanations to make on his honeymoon trip. Questions were shot at the Los Angeles OPA board, asking how a bride and groom were permitted enough gas to drive two cars all the way to Santa Barbara (100 miles) under wartime rationing. Investigators disclosed that the two cars belonged to Harry Crocker, former Chaplin employee and now a Hearst columnist, who engineered the details of the elopement, and Sid Hughes, a Hearst reporter.

John Ford, chief of the local OPA office, decided it was a promotional stunt by the Hearst papers and let it pass as non-pleasure driving.

New York Runaround

By Radie Harris

Watching 'These Endearing Young Charms' at the Booth premiere, this four-character play reminded us of a story concerning a two-character 'conversation piece' called 'Jealousy,' produced quite a while back, with Fay Bainter and John Halliday as the co-starring duologue.

Shortly after the opening a friend of Halliday's ran into him on the street and asked him how the audience reacted to seeing just two people hold the stage for three acts.

'Well, to tell you the truth,' John is said to have confided, 'they do seem to get a little tired of Fay.'

A Goldwyn (D) Fall

Hollywood's invasion of radio took on added significance this week when Sam Goldwyn annexed the screen rights to 'A Bid for Happiness' by Therese Lewis and Lota Kriendler, as a starring vehicle for Teresa Wright.

This radio drama, which revolves around an auction and flashes back to the story behind each piece as it has affected the lives of its owners, was originally produced over the CBS network for Helen Hayes, and is included in the compilation of the 10 best radio plays for 1940-41.

Miss Lewis, formerly script and talent editor for Y & R and now prominent freelance writer, goes along with the sale of the play, as screen adaptor.

Exclusively Yours

Alfred Lunt and Lynn Fontanne are no longer at their farm in Genosee Depot, Wis. Sans any fanfare, they are now in London on a Government assignment.

Rose Gershwin, Jack Wildberg and Cheryl Crawford, who own the controlling interests in the stage rights of 'Porgy and Bess,' know nothing about Rouben Mamoulian's elaborate plans to film this George Gershwin musical classic in technicolor for U. A. release. By the terms of their contract, no film can be made until the stage rights have been exhausted, and 'Porgy and Bess' reopens for an indefinite run at the 44th Street Sept. 13.

When Jimmy Durante checks in at Metro under his new long-termer, his first assignment will be 'The Follies.' These same 'Follies' will also serve to introduce three new numbers by Howard Dietz and Vernon Duke, 'Dreamlike,' 'Under Our Umbrella' and 'See Here Private Hargrove.'

Orson Welles' Mercury Productions are slated to function again. According to present plans, first picture on the schedule will have Elsa Maxwell in one of the principal roles. She leaves for the Coast August 1.

That unrecognized little lady who paid an office visit to Gilbert Miller the other p.m. was none other than Maude Adams, and your New York runaround suspects business combined with pleasure.

Manhattan Medley

Ilka Chase has found a title for her first novel...it's to be called 'In Bed We Cry'...Now that Peggy Adrienne Samish is a month old, mama Peggy Knudsen is reading scripts again like maaad...Radio sponsors, looking for an ideal children's program, think they've found it in the Edith Meiser-Ann Ronnell musical adaptation of 'Wizard of Oz'...Metro will be home sweet 'Holm' for Celeste, if she isn't ready for May Robson parts by the time 'Oklahoma' folds..and Columbia has the inside track on Alfred Drake, if and when...Paul DuPont played host to Lt. MacDonald Carey before he took off for Orlando, Fla....Add Ann Francine to the list of overseas entertainers..Fay Wray has a reservation at the Medical Center within the next two weeks, and already Bob Riskin is stocking up on cigars....with the summer folding of 'Abie's Irish Rose,' radio producer Carlton Alsop will rejoin his wife, Martha Scott, in Utah, where she is on location making a picture called 'In Old Oklahoma'....(aside to Dick Rodgers and Oscar Hammerstein: 'Oklahoma's' background isn't authentic enough!)....Katharine Locke, Hollywood bound, will be the houseguest of the Benno Schneiders....Frances Langford has joined Lillian Gish and Julie Haydon as George Jean Nathan's favorite aisle partner....Edna Ferber, hibernating at her hilltop home in Conn., gave herself quite a surprise when she discovered that the new novel on which she is working is suddenly emerging as a play....Alexander Kirkland and Irene Castle are plotting another summer's tour of the Coward one-actor, 'We Were Dancing'.

No 'Gyp'ing' the Public

The actress who finally wins the much-coveted role of Gypsy Rose Lee in her own 'Ghost In the Woodpile' will get one of the greatest breaks of her career—because Gypsy, being an actress herself, has seen to it that every time she is on the stage she holds the limelight.

In one scene there are several other characters on stage, all of whom have excellent parts, and Gypsy, in re-reading it, suddenly realized that she was being completely overshadowed.

'If I were playing the part I wouldn't be too happy about this scene,' she soliloquized.

No, she didn't rewrite it. She just added a bathtub—and put herself in it.

KRUPA AT BAT

Conviction Would Mean Mandatory 1-6 Years in Jail.

San Francisco, June 29.

Gene Krupa went to trial today (29) before a jury of nine men and three women on a felony charge of using a minor to transport narcotics. Conviction would carry a mandatory jail sentence of one to six years.

Principal issue to be decided by the jury is whether double jeopardy is involved inasmuch as Krupa is now serving 90 days in the county jail on a misdemeanor charge that was an outgrowth of the same marijuana case. Juvenile Court Judge Thomas Foley ruled the double jeopardy question is up to the jury, so Defense Attorney J. W. Ehrlich did not carry out his original intention of asking for dismissal on this ground.

Prosecutor asked each prospective juror if he or she has any connection with show biz, dismissing one woman when she said her daughter was an entertainer.

SINCLAIR LEWIS' CHORE

Hollywood, June 29.

Sinclair Lewis is at Metro doing his first screenplay on 'Storm in West.'

It's original idea by Dore Schary, who produces.

PIX STARS TOPS ON MORALE

WOUNDED NEED LAUGHS

Not forgotten, but still not properly coordinated, is an entertainment program for the wounded back from the battle zones. Hospital shut-ins, they are in crying need of a steady diet of songs and laughter.

Here is where show business can count its morale work in terms of vitamins. With the wounded, the sight of a pretty girl, a strong laugh and a cheerful song can literally be seen doing their work as tonics.

There should be more of it and in a steady flow, but as yet there's been no cohesive organizational work for that purpose. This may come out of the National Entertainment Industry Council's powwow in New York July 14-15, where an entertainment program in behalf of the wounded should hold an important niche on the agenda.

USO-Camp Shows appears the most logical agency to handle a sustained hospital show program but, as with its domestic and offshore camp tours, it must have the talent to work with. One idea advanced is for the voluntary setting-up of hospital show units by legit musical casts, these to spend as much off-time as possible devoted to the morale welfare of the servicemen shut-ins. Another important source of talent for hospital shows might be radio, whose performers usually have ample free time.

MOBILIZES 98% OF NAMES FOR USO

By GEORGE ROSEN

Rating bravos for its outstanding morale contribution, the film industry today is setting the pace in bringing entertainment to the nation's armed forces. It's a job that's without parallel not only within show business but tops any other civilian endeavor to date on the home front.

The figures speak for themselves—98% of all the names in Hollywood, both on a freelance and on a contractual basis, have pledged their services to USO-Camp Shows, Inc., for not less than six weeks.

Week after week they're moving out in increasing numbers, hitting the Camp Shows trail from Mexico to the Aleutians, from the Atlantic to the Pacific, bringing into the morale picture for the first time a 'personality' angle that's already revealed itself as one of the greatest hypo factors in the CSI program.

Behind the recruiting of the vast talent pool from the Coast is a story of an entire film industry gearing its production schedules and arranging its castings so as to put the Camp Shows stint on an equal footing with the pix output. In other words, sending an actor out to the army bases and navy camps is no longer a hit-and-miss affair; the same importance is attached to the availability of personalities for camp show commitments, at minimum stretches of two weeks each with many going out for the full six-week stint without interruption, as is the casting of the personalities for a film assignment.

All Forces

It's also a story of producers, agents, the Writers' Mobilization Board (which prepares special scripts for the 'soldiers in greasepaint'), the Hollywood Victory Committee and the Motion Picture Division of Camp Shows uniting with the Screen Actors' Guild in an all-

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Vast U.S. Gov't News Service Runs On Shoestring; Fights Propaganda 24 Hours a Day; Covers Dailies, Radio

Washington, June 29.

One of the largest and most interesting news services in the world—the Foreign Service Division of the Office of War Information—is being run successfully on a shoestring down here by a small group of former radio and newsmen.

Directly or indirectly, their clients include every radio station and newspaper in the United States, the A.P., U.P., INS, a host of expert commentators and columnists, as well as a substantial share of overseas biz.

They've piled up a knockout collection of news beats; they combat Axis propaganda 24 hours a day, seven days a week—and they do it all with a staff of 23 people and an annual budget of $79,000, which is something of a miracle in this war capital where practically nobody thinks in terms of less than billions.

Foreign Service Division has for its chief Matthew Gordon, former CBS news editor, and author of the recent best seller, 'News Is a Weapon.'

Under him as chief news editors are: Emanuel R. Friedman, former cable editor of the N. Y. Times; John Edwards, former director of short-wave news broadcasts for CBS; and Henry Lieberman, former feature writer for PM and the N. Y. Times. Coordinator of media for the setup is Patricia Lochridge, ex-assistant director of special events and talks for CBS.

The little staff includes also such men as Roger Tatarian, ex-U.P. staff-

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Moppets' Vacation

Hollywood, June 29.

School kids on the Universal lot celebrated their last day of classroom imprisonment. On vacation from educational labors for the summer are Donald O'Connor, Gloria Jean, Annie Rooney, Bobby Scheerer, Ann Blyth, Jean Davis, Richard Love and Patsy O'Connor.

As far as moppets are concerned, vacation means that they can work four more hours per day in a studio.

Execs Borrow 300Gs To Settle Claims Vs. John Ringling Estate

Tallahassee, Fla., June 29.

Governor Holland's office announced a $300,000 loan by the Florida National Bank of Jacksonville to settle claims against the John Ringling estate.

This will liquidate the balance of a loan made a year ago by the Manufacturers Trust Co. of New York and settle Mrs. Ida Ringling North's claim against the estate willed to the people of Florida by the late circus magnate.

'This brings us one important step closer to liquidation of the estate and placing it in shape so it may be made available to the public,' Governor Holland said.

With approval of Governor Holland and the state cabinet, executors of the estate a year ago borrowed $525,000 from the Manufacturers Trust Co. so they could settle for $850,000 federal tax claims which originally totalled $13,000,000.

It was announced this $525,000 loan has been reduced to about $125,000 through payments made by the executors out of money received from the Ringling Circus Corporation, which owned the estate.

The new loan will provide sufficient money to complete payments to the New York Bank, and to pay the preferred claim of Mrs. North, John Ringling's sister. The loan is at 3% as against 4% paid on the original borrowing in New York.

20th-Fox's Legit Bankrolling May Hit $1,000,000

Large scale legit angeling into which 20th Century-Fox recently entered may hit close to $1,000,000 this year, it is estimated by Joe Moskowitz, studio's eastern rep. Although no definite sum has been allocated for the purpose by the company, he said, present indications are that it will hit seven figures.

Company hopes, of course, to get all that coin and more back—either directly or via other values received through the legit backing. Studio considers the Broadway stage a great cradle for talent and a means of testing properties comparatively cheaply, as against picture costs. Moskowitz also feels that the Fox interest in legit, from an altruistic standpoint, will be an important constructive force for the theatre.

Fox currently owns major chunks of Jed Harris' production of 'Dark Eyes' and Mike Todd's 'Something for the Boys.' Warners recently purchased screen rights to 'Dark Eyes,' indicating Fox's plan of not taking up for pictures the plays it backs unless they definitely fit into its program.

Having recently entered into a deal to finance Max Gordon's productions, Fox is now dickering with Elia Kazan and Todd. Latter arrangement is for a large-scale musical on the order of 'Boys,' while Kazan and a collaborator are figuring on a serious play.

Brown-Murphy's Plays

Hollywood, June 29.

Harry Joe Brown and Ralph Murphy have bought two plays for Broadway production. Ann Corio is pencilled for the lead in one, 'Sleep It Off,' and Ned Sparks is slated to head the other, 'Old Man With Whiskers.'

A third play, 'About Tomorrow,' which they've owned for some time, may also be staged on Broadway.

Talu Makes It Official; Won't Return to 'Skin,' Will Do Hitchcock Film

Although it's been reported for weeks that Tallulah Bankhead had no intention of returning as star of 'Skin Of Our Teeth,' from which she withdrew at the Plymouth, N. Y., May 29, the actress now makes it authentic by official announcement that she'll not return to the Pulitzer Prize winner.

Instead, Miss Bankhead will go picts via an Alfred Hitchcock production, without title as yet, which will start shooting in Hollywood latter part of next month. After that she has no further plans either for Broadway or Hollywood.

Miriam Hopkins, who went into 'Skin' on an eight-week contract due to management's idea that Miss Bankhead was merely taking rest and would return, will now undoubtedly be pacted for run of play.

Sunbrock's B'way Circus Fails to Open After 10 Days of Red

Larry Sunbrock's 'Big Top' circus on the parking lot in the rear of the Roxy theatre, N. Y., failed to open Monday (28) after 10 days of operation which saw 'Top' go deeper and deeper into the red.

Although Sunbrock has posted notices that he'll be ready to reopen on Friday (2), possibility was seen that the circus would permanently fold unless the promoter can refinance 'Top.' The American Guild of Variety Artists yanked the performers off the lot Monday afternoon, with musicians and stagehands also walking as Sunbrock tried in vain to produce a $10,000 cash bond to meet the weekly nut in advance.

The circus had been operating on a day-to-day basis since its opening June 18, with AGVA willing to go along on the acceptance of a $1,000

(Continued on page 55)

JAY BROWER, EX-M.C., SUICIDES ON COAST

Hollywood, June 29.

Jay Brower, 47, former m.c. and bandleader, suicided here June 21 by slashing his wrists. He had made several previous attempts due to melancholia.

Brower's activities were largely confined to theatres, night clubs and radio on the west coast. For three years he was m.c. bandleader at the El Capitan in San Francisco, later moving to the Golden Gate. He batoned the orchestra on 'Happy-Go-Lucky' Hour over KFRC, and also maestroed at the Lido Cafe.

His entry into show business was via vaude in an act with his then wife, called 'The Musical Browers.' He leaves a son, Jay, Jr., a musician, in Frisco.

Laughton, Burns-Allen, Warner Baxter, Louise, Dorn to Tour for USO

Hollywood, June 29.

New one-month record for the signing of film personalities for USO-Camp Shows by the Hollywood Victory Committee was accomplished by the inking of six in the last week, bringing the June total up to 19.

Newcomers, slated for touring early in July, are Charles Laughton, George Burns, Gracie Allen, Warner Baxter, Anita Louise and Philip Dorn.

Levant Plays Himself In WB Gershwin Film

Oscar Levant, one of George Gershwin's close friends during his lifetime and the principal exponent of his work since his death, will play himself in the forthcoming Warner Bros. filmization of the composer's life.

No one is set for the part of Gershwin himself, but Richard Waring, until recently the juvenile lead in 'The Corn Is Green,' with Ethel Barrymore, is being considered for the assignment. It would be his picture debut.

Encore For Pola

Hollywood, June 29.

Pola Negri is coming back as a star in a film comedy, still untitled, to be produced by Andrew Stone for United Artists release.

Polish actress recently played a featured role in 'Hi Diddle Diddle,' and Stone exercised his option for a second picture, to be filmed late in autumn.

GABIN, AUMONT WILL JOIN FIGHTING FRENCH

Hollywood, June 29.

Jean Gabin, Parisian film star who made a few pictures in Hollywood, shoves off for Europe this week to join the Free French Army, probably in England.

Pierre Aumont, former French soldier, is slated for service abroad when he finishes his current picture commitment at Metro in 'The Cross of Lorraine.'

Cantor East on Prowl For New 'Mad Russian'

Eddie Cantor is east to audition players for his forthcoming picture. Particularly he is hunting a new dialectician to play the 'mad Russian' role as Bert Gordon has left his radio show for a Broadway show by George White this fall.

East with Cantor are his wife and Mr. and Mrs. Jimmy McHugh, Jr., his daughter and son-in-law.

Will Rogers, Jr.'s Talk

Washington, June 29.

Will Rogers, Jr., congressman from Beverly Hills, will address the opening session of the 'Emergency Conference to Save the Jews of Europe' in New York on July 6.

THE KIND YOU HEAR ABOUT

N. Y. Capitol's Backstage Facilities Plenty Ultra for Bands, Acts

Loew's complete revamp of the New York Capitol's backstage facilities has made that theatre a 'luxury' date for bands and acts. Plus air-conditioning and new 'hotel' furnishings in all the dressing rooms, there's also new carpeting, wall-papering and cuffo soft-drink refreshments.

A loudspeaker system connected to all the rooms gives the talent the 'half-hour' calls, with the house also furnishing a 'call boy' to run errands. No other house in the Broadway zone has backstage facilities to match, especially the air-conditioning.

The improvements were completed in time for the start of the current engagement of Phil Spitalny's all-girl band.

Put Off Cohan Services

Church memorial for the Four Cohans, slated for Sunday (4), has been set back until Nov. 5, first anniversary of the date of George M. Cohan's death. Star had held a memorial for his father, mother and sister annually. His birthday was July 4, reason for the first-named date.

Postponement was made at the request of the Cohan family. Understood that Mrs. Cohan, who is at their country home, is not well enough to come to the city during the summer.

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Geo. Kelly (Yacht Club Boys) Fights Off a Pushing-Around in No. Africa

Following is a letter from George Kelly, of the Yacht Club Boys, to Abe Lastfogel, prexy of USO-Camp Shows, Inc.

Bengazi.

Dear Abe:

I received your letter and have at last gotten a chance to write you in regards to conditions over here. This is really a bad setup—there is so much jealousy over here you can't believe it. Everyone is trying to kill one another for promotion. For instance, when we first arrived no one knew we were coming, then after we played the King's command performance the Air Corps took us from the Army, then the Army borrowed us and the Air Corps took us back again. You would think they were a Nazi and American group.

I was sure glad to get out of Cairo, because I know I couldn't stand for much more of that, especially from people who were never in this business and admit it. I will give you a few instances of what I mean. They sent us to Port Said to play at the Britannia Club. After riding for hours the man in charge didn't even know we were coming so the result was that we had to do a show, nothing to eat and no place to sleep. Then they sent us to Palestine and after driving one thousand miles we got back only to learn that they didn't even make preparations for us to sleep or eat. Well you can imagine me the next day up in that office and everyone was blaming it on one another.

We saw the big show at Tunis and believe me Barnum & Bailey never could have played on the same bill with that company. I announce the U.S.O. at every performance and even go so far as to tell them when they mention us in their letters they send home not to forget and mention U.S.O. I'm sure they do, because the guy that censors the mail tells me about it.

Italy will surely be out by September, as they are really giving her a good going-over. The concensus of the big guys over here is that Hitler will go on until next June because he is now only defending. He is not building any more bombers, only fighters, and that means he is going to try and defend Berlin, which is practically all he has left. What I wouldn't give for a bed, a drink of Scotch, a week at Loew's State, or even an hour or two of bridge you you.

Well, Abe, this is all for now. I will try and keep you posted as I go along and don't worry about the U.S.O. I will take good care of it.

George Kelly,
Yacht Club Boys

Setting Can. Navy Show; Farrow, Desylva's O.O.

Ottawa, June 29.

Lieut. Commander John Farrow of the Royal Canadian Navy, Buddy De Sylva, Lou Silvers and Sam Rednor were in Toronto and Ottawa over this weekend to confer with Capt. J. P. Connolly of the RCN special services division on 'Meet the Navy', revue to open in the fall and scheduled to play U. S. and Canadian houses.

Navy brasshats will sample talent in Ottawa Friday and Saturday (2 and 3) when concert party stages 'H.M.C.S. Bytown', titled after local Navy barracks. Cast will be absorbed into 'Navy' but none of the material, costumes, sets or music, most of which is original by naval personnel, will appear in the big show in the fall.

Lt. L. R. Locksley directs show and batons pit band. Other names in concert party cast and also in eventual show cast are Oscar Natzke, Allan Lund, Blanche Harris, Anna Leigh, William O'Connor, Art Houston, Pat Quin, Noel Langley, Dixi Deane, Les Linsmore, Murray Devaney (Leo's son), Victor Corelli, Roy Taylor, Wayne Sheridan, Ross Pratt and other former stage, screen or air pros.

Major Loew's Spot

Major Arthur M. Loew, on leave of absence from his post as foreign sales chief for Loew's, Inc. (Metro), is now in charge of the foreign division of training films made at Astoria, L. I.

Loew handles synchronization of foreign voices and superimposing of titles for such films.

Capt. Monroe Greenthal

Washington, June 29.

Monroe Greenthal, former adpress chief for United Artists, who has been in charge of WPB film activities, has been commissioned a captain in Army special services. He reports for duty tomorrow.

He will be stationed in New York where he will be in charge of G. I. motion pictures for Army camps and bases in this country. Capt. Greenthal will return to Washington for a day next Friday to clean up personal affairs here.

Capt. Teitlebaum a Major

Washington, June 29.

Capt. Bert Teitlebaum, former Warner Bros. art director, now here with the film unit of the Army Air Forces, has been promoted to major.

'B for Bertie,' ENSA Unit, Planes Out for Tour Of Canadian Bases

'B for Bertie,' second in the series of units to be sent into Canada for a tour of RAF bases by the N. Y. Committee of the Entertainment National Service Association, gives its initial performance tonight (Wednesday) at 'an air base' in New Brunswick.

Cast, headed by Ernest Cossart, planed out of N. Y. yesterday morning (Tuesday) and will circuit all Canadian RAF bases on a two-and-a-half month tour before returning to N. Y. Others in cast include Doris Patston, Joseph Laderoute, Mary Kendel, Sanford Schlussel, Anthony Jochim, Carole Burke, Rosemary Sankey and Tony Romaine. Unit has been rehearsing in N. Y. for several weeks prior to departure, with special material scripted for them.

Initial ENSA venture for the Canadian forces was 'A for Aces' which recently completed a two-month tour.

WOLFSON VICE WEISBORD WITH USO-CAMP SHOWS

Lou Wolfson, of the William Morris agency, was appointed last week by USO-Camp Shows prexy Abe Lastfogel to take over operation of the Overseas Division of Camp Shows. Wolfson succeeds Sam Weisbord, recently inducted into the army.

As in the case of Lastfogel and Weisbord, Wolfson is serving without cost to USO, being on loan from the Morris office, where he continues on the payroll.

With the routing of units overseas currently the chief problem of Camp Shows execs, latter expressed gratification in obtaining services of Wolfson because of his familiarity with the European scene, having served the Morris agency abroad for a number of years prior to the war.

Bert Wishnew, who filled in on the overseas operation job following induction of Weisbord, will continue with the division working with Wolfson.

Victory Arch Slated For Post-War B'way

Design for proposed Victory Arch depicting the Four Freedoms, which the Broadway Assn. plans to erect in Times Square after the war, has been submitted to Mayor La Guardia and Manhattan Borough President Edgar J. Nathan by Robert K. Christenberry, prez of the Assn.

Proposed arch will be temporary, to be replaced later by a permanent structure patterned after the National War Memorial in Ottawa, Canada. Site will be on 'island' in Times Square, north of 43d street. Cost of both projects, according to P. A. Willoughby, chairman of the general committee, is to be financed by the Broadway Assn. and others having an interest in Times Square. Willoughby's daughter, Lucia Helene Willoughby, designed arch.

Bob Hope, Langford, Romano, Hit London For Off-Shore Stints

Bob Hope, Frances Langford and Tony Romano arrived in England last week to begin a 10-week tour of offshore bases. For Hope and Miss Langford, it's their second volunteer offshore stint for USO-Camp Shows, both having toured Alaskan bases previously. In addition, they've circuited most of the army camps and navy bases in this country in what Camp Shows execs describe as one of the top morale jobs accomplished to date.

Prior to their departure for England, Hope and Miss Langford worked for weeks perfecting their new routines and material for the Yanks abroad.

Also in England is Adolphe Menjou, another volunteer for Camp Shows, while Hank Ladd and Hal Leroy recently arrived in London with a troupe of 15 paid performers. Latter group is being split into units for an extensive tour of offshore bases.

Meanwhile, Camp Shows exces are confronted with increasing demands for the overseas stints, based on requests received from the War Dept. Last week came a call for 50 performers, who are needed immediately.

Jolson, Kaye Going Overseas

Al Jolson is skedded to leave this week for an offshore assignment for USO-Camp Shows.

When Danny Kaye completes film, 'Up in Arms,' he'll do a two-month tour in the British Isles and Africa on behalf of the Entertainment National Services Association. ENSA is the British counterpart of Camp Shows.

Ingles Vice Olmstead

Washington, June 29.

Major General Harry C. Ingles becomes Chief Signal Officer of the Army tomorrow, succeeding Major General Dawson Olmstead who retires — which means that General Ingles becomes the new top man over the Army film and radio services.

General Olmstead has been redetailed as military representative of the Telecommunication Board which functions under the Secretary of State. He is an expert on radar and field communications.

Closeup on No. Africa

By Major Irving Somach, M.D.

North Africa.

Editor, 'Variety':
(Written by Flickering Candlelight.)

The scene: Africa, North. Climate? Southern California at its best. Nights: Divine and really mystical in its beauty.

I live in a tent in a staging area on the outskirts of a large city where we await orders to move into the town where our hospital shall have been established where we shall take care of the 'real guys' who will soon, I hope, be hammering on Il Duce's and Hitler's backdoors. It's a back-to-the-earth existence at present with life in these tents, except most of the earth is in the form of finely powdered dust that covers everything. My bed is a long box with mosquito netting over it, and an empty wooden box is my chair. I write this by candleight in a most uncomfortable position and except for the fact that I recall pictures of Gen. Grant doing the same God-dammed routine, I wouldn't do it.

The town nearby is a mixture of tropical, snow white buildings for Europeans in juxtaposition to the dirty native quarters, with its crooked, narrow bazar streets lined with shops that are filled with stinking, fly-studded meat and 'fabulous treasures' of these parts that I feel sure come from Woolworth. It is all like Allen Street (N. Y. C.) under the El long ago and Coney Island on a hot afternoon, only in Coney there were lions, tigers, wild cannibals; and here there are goats and donkeys and camels; beggars and high-caste Moslems.

Allied officers sit at sidewalk cafes; refugees from all over abound in large numbers. The urchins that follow the doughboys all over have learned all the choicest words in a mule-driver's vocabulary (better than a sailor's) and it is apparent they don't realize the meaning since after you give them a penny their faces beam and in their politest manner they bow and say blankety blank. These words are often yelled at our trucks and jeeps with a hearty, friendly wave of greeting. One of our officers was offered a wallet by a little urchin with a whale of personality. The officer countered with a much smaller bid; the kid took the wallet, looked the officer over, and with a quizzical arched brow said: 'Brookleen. No?' It was boffo!

I haven't seen much of shows here but recently Capt. Sidney Piermont (ex-Loew's) took over as one of the Special Service and soon we can expect things to happen. He sends his best regards to you and Oscar Serlin. Movies are good and are the main diversion. No liquor, except water tinted with pale wine. The Nazis grabbed all the 40% alcohol stuff.

I got May 5 'Variety' today and perused it hungrily.

Major Irving Somach

Theatres Tie In With $130,000,000 Stamp Drive

At the request of the Treasury Department the film industry, in cooperation with the National Retailers and newsboys, is spearheading drive in July to raise $130,000,000 through sale of war stamps, part of which will be used for construction of an aircraft carrier to be called the 'Shangri-La.'

Plan is to sell $1 worth of war stamps to every man, woman and child in the U. S.

Newsreels are getting shots of General James Doolittle in Africa buying the first dollar's worth. U. S. Treasury's own radio time will ballyhoo the campaign, advising listeners to go to their 'favorite theatre and buy a dollar's worth of stamps.'

Through the Hollywood Victory Committee film stars will be recruited to pose for stills for newspapers and magazines while some will appear in the newsreels. Under consideration is a radio program to emanate from 'Shangri-La.'

N. Y. to L. A.

Mac Benoff.
Abe Burrows.
Ernest Cossart.
Ed Gardner.
Wolfe Gilbert.
William Howard.
Jack Kapp.
Park Levy.
Mary Louise Plummer.
Manie Sacks.
Sol A. Schwartz.
Jimmy Stroock.

Joe Laurie, Hildegarde, Norworth, Et Al., Score In Army Hospital Show

With Joe Laurie, Jr., sparking the layout as m.c., a group of entertainers journeyed over to Halloran hospital, Staten Island, Sunday (25) and put on a sock show for the wounded soldiers who had seen action on the global fighting fronts.

The cast, including Hildegarde, Jack Norworth and Emma Adelphi, Leon McCarthy, Dixie Hamilton, Lou Handman and Florrie LaVere, Billy Gibson, Eddie Weber and a line of liv girls, first staged their show in the hospital auditorium before an audience of 2,000 and later went through the various wards repeating the same routines. For the wounded servicemen home from the firing lines, who greeted the various acts with a riot of applause, it was a gala evening, while to the performers - especially as they kep' the show going from ward to ward for the benefit of the bed-ridden—it was a heart-warming experience they probably won't soon forget. It was, incidentally, the first show to play the wards of the hospital and was put on with the help of the Red Cross Motor Corps, which also furnished the transportation. Mrs. Laurie is a member of the R. C. Motor Corps.

The line of girls, who contributed to the program through courtesy of Elmer Dade, opened and closed the show with two numbers, including change of costume. Hildegarde, spotted number two on the program because of her engagement at the Plaza, which required her to get back into N. Y. at an early hour, whammed over a few numbers and finally decided to stay on for the show in the wards. She called the Plaza management to say she would be an hour late and did a repeat 40-minute turn that wowed the wounded.

Sermon Act Wowed 'Em

Joe Browning had the boys yelling with his sermon act. Jack Norworth and Emma Adelphi, on next, sang and whistled the former's tunes, including 'Shine On Harvest Moon' and 'Take Me Out to the Ball Game.' Leon McCarthy, the magi, scored with his illusions, after which Dixie Hamilton stepped out of retirement to sing several numbers. Latter was so impressed by the enthusiasm of the boys that she's decided to do the morale stint on a weekly basis.

Lou Handman and Florrie LaVere did their entire act—changes and all—and were a solid click, particularly with their songs, including their new one, 'The Girl I Left Behind Me.'

Laurie's m.c.'ing and ad libs kept the show moving at a swift pace, both in the auditorium and in the ward-to-ward trouping. Eddie Weber, in addition to accompanying the acts on the piano, played an overture, while vet showman Billy Gibson and Capt. Lipsky were at the keyboard in the wards entertaining the boys until 11 p.m.

One of the biggest hits of the evening was Laurie's 'pin up' routine, with pictures of glamor gals from the WB lot posted above each bed in the wards.

MATTY FOX ENLISTING

Matty Fox left New York Friday (25) for the Coast, in company with Nate Blumberg, Cliff Work and Dan Kelly, Universal toppers, preparatory to cleaning up his personal affairs prior to enlisting in the Army as a private.

Fox was a former U v.p. before joining WPB.

L. A. to N. Y.

Annabella.
Russell Bennett.
Irving Berlin.
Vern Caldwell.
Eddie Cantor.
Dick Crenna.
Michael Curtiz.
I. H. L. Diamond.
Howard Dietz.
Roy Disney
Zac Freedman.
William J. Heineman.
Betty Hutton.
Dickie Jones.
Al Kaye.
Edward J. Mannix.
Jimmy McHugh, Jr.
Al Moss.
Paul Richenbacher.
William F. Rodgers.
Nicholas M. Schenck.
Herb Silverberg.
Harry Steinberg.
Terry Turner.
Hal Wallis.

Uncle Sam's Callboard

Ensign Herb Golden

Herb Golden, who has been on leave-of-absence from 'Variety' for the past year while serving as senior motion picture officer in the films division of the Office of the Coordinator of Inter-American Affairs, has been commissioned an ensign in the U. S. Navy.

When he receives his orders to active duty, expected within the next few weeks, he will attend deck officers' school before assignment to sea.

Pvt. Dick Dudley (Casper B. Kuhn, Jr.), ex-NBC staff announcer, transferred to Fort Meade, Md. Next step O.C.S. and bars.

WAAC Musical

Washington, June 29.

All WAAC musical comedy, 'The Sergeant Is a Lady,' is now in production at Fort Des Moines, WAAC training center in Iowa.

Show and music have been done by women in the camp.

Shooting 'Hargrove'

Washington, June 29.

Metro camera crew is now at work at Camp Roberts, Calif., shooting locale for 'See Here, Private Hargrove.' Film will depict life in the field artillery.

Previous outdoor stuff was shot at Fort Bragg, N. C.

Its Capt. Maloney Now

Detroit, June 29.

Phil Brestoff, leader of the Michigan Theatre orchestra, into Army.

Joseph M. Maloney, for 18 years on the staff of the Detroit Free Press, is a captain in the Army.

James Norman Welsh, asst. mgr. of the Fox Theatre, into Army.

PIX PRODUCER-WRITER ERA

Studio Vaults Bulge With Completed Pix as Insurance Vs. War Stoppages

Hollywood, June 29.

Sequestered in weather-proof vaults as insurance against a possible time when a lack of manpower, celluloid and other ingredients of screen drama may curtail the making of pictures, the greatest and most expensive backlog in the history of the film industry—and it's mounting at a feverish pace through the summer months—has been piled up by the major studios.

Cooling off in the vaults of most of the major producing plants are high-budget pictures that have not been seen since previewed a year ago. In some cases the sequestered films have outlasted the tenure of production biggies who brought them into the world.

One major exception is Metro, which is not backlogging like the other lots but is busier now than at any other time in its production career. At one time last week there were 12 serious-money pictures, involving three secondary units, and one short in work at the same time, a total of 16, for release next winter and spring. At Warners, 20th-Fox, Universal and Columbia production has been galloping at high speed ever since war and its consequent shortages loomed in the offing. Most of the lots have enough drama, music and comedy on ice to keep the theatres going far into 1944, even if production is curtailed.

Buying Stories Far Ahead

Keeping pace with the threat to manpower and already deep inroads into talent and technical ranks, the film industry will go into July with the largest inventory of feature productions in its history. Most major producers have gone forward so rapidly on production plans, to beat this manpower shortage headache, that several already are working on their 1943-1944 product lineup, while others will be shooting on next season productions by the middle of next month.

Tipoff on the unprecedented production activity is revealed in the extensive story buys, and they are still seeking additional yarns for next season's program. Estimated that most majors will go into September, usual unveiling of new season product, with a backlog of 15 to 20 features on average. Understood that several companies already have 16-20 features completed and in the vaults for next season's lineup.

PUBLIC INTEREST UPS ON FILM STOCK BUYS

Generally higher prices which placed picture company shares in the van of the rise in the stock market during the last few days again called attention to the improved public attitude towards film stocks. Fact that most picture corporations not only have set their financial household in order, but in numerous instances either have simplified their structures or carried on refunding operations to produce new economies, is back of this better sentiment. Indication of this attitude is the fact that one large investment house added a sizable block of Loew's stock to its portfolio last week.

With Universal's merger and corporate simplification plan approved last week, the successful conclusion of Warner Bros. refunding operation, when it comes, would mark the fourth film company to work out economies. Loew's finished its simplification by calling in all preferred about a year ago. Paramount has eliminated all preferred shares and wiped out old bonds by supplanting them with a lower-interest bearing issue of debentures, privately placed. Par further has drastically reduced its funded debt over a 12-month period.

20th-Fox not only plans to take over Chase National's stake in National Theatres next month, but would gain a sizable block of corporation's preferred, now held by Chase. Chase previously disposed of its common holdings in 20th. Un-

(Continued on page 17)

Stromberg's Long Stay

Hunt Stromberg is continuing his New York sojourn another two weeks. Producer has been east now almost three months, what with 'Lady of Burlesque' and its reclassification into a 'B' rating by the church group, plus his Wall St. financing setup.

'Dishonored Lady,' from the stage play, may be displaced by Stromberg as his next film in order to take up a more topical subject dealing with the present 'food problem.' This will be decided by the time he returns to Hollywood the end of next week.

OPA Lacks Say On Rental Ceiling

Washington, June 29.

Independent theatre owners who have been threatening to petition OPA because the rental price of pix has been upped in some cases, will be wasting their time because the agency has no power to act in the matter.

'Our control in the film field,' explained an OPA spokesman, 'is limited to the price of scrap film. We are barred by the law from stepping into the amusement field, and have no authority to limit the rentals which producing companies charge exhibitors for motion pictures.'

Col.'s Good Earnings May Also Cue That Co. To Retire Pfd. Stock

With net profit of $2.39 per common share reported for the first 39 weeks of the fiscal year, Columbia Pictures gives promise of winding up the corporate fiscal year this month with nearly $3 on the common. This would make one of the most profitable 12-month periods in years. Showing was made despite the heavy upbeat in Federal taxes and costs of producing.

Reports in Wall Street are that the corporation may soon give consideration to some plan whereby all or most of the preferred may be retired, this being in line with policy of other large companies of simplifying corporate structures by taking advantage of the current cheap money available in financial circles. Figured it would cost around $4,000,000 to retire the 75,000 shares of preferred outstanding. This stock is retirable at $53 per share plus accrued dividends, latter not running high. Conversion privileges of the preferred expired in 1941. Calling of the preferred doubtlessly would be done largely via a long-term bank loan.

Columbia has about 366,260 shares of common outstanding now. Divvy of 50c. was paid last December, being the first since 1938 but in the interim two dividends of 2½% each in stock were distributed, one in 1938 and the other in the following year.

S. P. Eagle Sets Up Shop

Sacramento, June 29.

Sam Spiegel, former co-producer with Boris Morros on 'Tales of Manhattan,' organized a new company, S. P. Eagle Productions, Inc., with permission to issue 100 shares of no-par stock.

Other directors of the corporation are Helen Bellotti and Morton Garbus, attorney.

'Aleutians,' 1½ Reels

Washington, June 29.

Army film, 'The Aleutians,' which was to be shown to the public three reels, has now tentatively been cut to a reel and a half. OWI viewed it last week at its new abbreviated length, after it had been cut to two reels and disapproved.

SCRIVENERS EYE GREENER FIELDS

By WHITNEY WILLIAMS.

Hollywood, June 29.

They'll be telling an entirely new type of producer-legends a year hence, for incoming crop of production bosses currently is pretty much limited to recruits from writer ranks. Breakdown of those who have just wound up their first production, are in the midst of it or are about to take off reveals greatest hegira from scribbling field in history of flickerdom, with more pen-names casting an avid eye producer-ward.

Rate at which top scriveners are deserting their own territory for greener fields of bossing their own pictures marks a situation which is bound to effect the immediate creative future, despite fact many of these new producers are writing and plan to continue authoring their own scripts.

Signing by Universal recently of Louis Bromfield to head top-budget production unit, indicates direction of breeze. Although, Bromfield, in strict sense of word, is not a scenarist, he has written many of most successful pictures. Now that he's thrown in his lot with production end of picture business, his place must be filled by another or others, somewhat of a problem in this day of writer-shortages. Even though he turns out his own story, he probably won't make more than one or two pictures a year, which cuts down percentage of yarns from his pen.

Casey Robinson's New Ticket

Desire of Casey Robinson to produce led to his abandoning one of most prolific and remunerative writing careers in Hollywood. During the few months previous to his leaving Warners to sign with RKO as a producer, Robinson turned out scripts of quartet of top-budget pictures, Irving Berlin's 'This Is the Army,' 'Saratoga Trunk,' 'Passage to Marseille' and 'The Corn Is Green'—credits which many top writers would consider sufficient to last them over two or three year period. Production bee in Robinson's bonnet continued to buzz, however, so now he's preparing a Russian guerrilla picture for RKO, entitled, 'Revenge,' screenplay of which he has just completed.

Sheridan Gibney, one of colony's outstanding scripters, likewise is about to enjoy long-awaited producer goal. He has dropped his freelance status for producer contract at Paramount, and first picture will be 'Our Hearts Were Young and Gay,'

(Continued on page 54)

WB Film Sales To Remain Flexible

At the first of three Warner regional sales meetings, which gets under way in N. Y. tomorrow (Thursday) and extends through Saturday, Ben Kalmenson, general sales manager, is expected to give no indication of the number of pictures for release during the 1943-44 season but instead will indicate that the selling schedule will remain on a flexible basis so that releases may be made in accordance with market conditions and demands. Kalmenson plans giving details in connection with the substantial backlog of product on the Warner shelf, films now in production and others slated to go in soon.

Among pictures already finished but not to go to market until some time during the 1943-44 season are eight top-budgeters. Six other films are now in production, while seven will start shortly. The 1943-44 season's program will include some special releases, under plans. The shorts lineup will be the same as for the current season.

In addition to homeoffice execs the N. Y. regional will be attended by all district and branch managers, plus salesmen, in the eastern territory. The other meeting will be held in Chicago, July 8-10 and in San Francisco, July 15-17.

'Big 5' Distribs Unlikely to Go Back To Full-Line Film Selling After Consent Decree Expires Nov. 20

Pending a determination by the Department of Justice as to what action will be taken with respect to the consent decree which expires Nov. 20 next, the Big Five distributors, Metro, Paramount, Warners, 20th-Fox and RKO, will not go back to full-line selling of their own volition, according to inside.

Learning to like a method of selling that was forced upon them, the situation thus takes an interesting turn since, if the decree is allowed to slide, that will not mean a return to the old policy under which a full season's program, subject to cancellation options, was offered. The D. of J. is placed in an odd position as result of shifting likes and dislikes since, if it does not continue the decree as it now stands, then, it is asked, how could it demand that the distributors return to the old formula? It is possible that the D. of J. might request that this be done in the face of numerous complaints from exhibitors who want to buy a whole year's product in advance, getting a nominal cancellation at the same time but indicated in one higher quarter that 'we won't do this unless forced to.'

Meantime, the situation becomes complicated since United Artists, Universal and lesser distributors are selling full-line. Future of the decree may determine whether they will continue this course or voluntarily adopt a decree policy for reasons favored by the Big Five.

Among these is that it has been found more practical to sell in small groups, based upon terms that are laid down after the pictures have been seen, rather than taking a shot in the dark by trying to determine on prices and conditions 12 months or more in advance of release. Additionally, depending on the value of the product, it is possible to sell more pictures on percentage. Moreover, no seasonal commitments are made, allowing for a very flexible policy on deliveries.

'Continuing' Deals

According to the distribution executive of one of the majors, it has been found that many contracts are of a 'continuing' nature, with the account picking up each block automatically as they come along, subject, of course, to price stipulations. Not infrequently, the terms are even made after pictures have been played.

While there is no official indication from Washington as to what will be the fate of the decree after three years of existence, it is doubted that the Government will move to reopen the anti-trust suit, which brought about the consenting agreement, since that would entail divorce-

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Allport Recupes in N. Y.

Fay W. Allport, representative of the Hays office in London, who is now in the U. S. after many years in England, is recuperating from a serious operation performed several months ago.

Present trip to N. Y. was primarily to recover. Allport arrived from London about two weeks ago.

20th Toppers To Set 1943-44 Plans

Hollywood, June 29.

With the elimination of the low budget pictures, the biggest problem now confronting Joseph M. Schenck, Spyros Skouras and Tom Conners, is the amount of product to to be scheduled for the new season. The 20th-Fox execs have committed their company to a high quality policy which may result in 26 films for the year instead of the 36 as had been originally predicted.

Also coming up for discussion is the extent of activity in the British field. Murray Silverstone, the company's foreign head, is slated for a trip abroad within a month, but he has not yet decided whether Robert Kane, former overseas production head will accompany him to resume his old duties.

The question of William Goetz's parting with 20th will also be decided at executive confabs. An announcement, however, is expected that he will pull out this weekend since Darryl Zanuck is returning to the studio July 6.

Squabbling Exhibs Jazz Up C. F. Coe's 'Goodwill' Talk in S.F.

San Francisco, June 29.

A meeting of exhibs held here for the purpose of hearing a talk by Charles Francis ('Socker') Coe, while he was in Frisco to address the Pacific Advertising Association convention, ended in a squabble about the biz of indie exhibs.

The v.p. of the Motion Picture Producers & Distributors of America, Inc., was well launched on his theme of the need for unity in the film industry to meet threats of punitive legislation, when an indie exhib got to his feet.

He wanted to know what was being done to aid the small exhib to prevent him from being squeezed out of biz. Coe explained this wasn't his province and that he wasn't prepared to discuss the subject.

Then another exhib was off with a 'funny story' about an indie who lost a certain amount of coin the first year, so much less the second, a still smaller amount the third, and ended up losing only $10,000, thinking biz was fine.

First exhib took exception to story on ground he was being made sport of, and the battle was on.

At one point an angry exhib made reference to milk and acid not mixing, and Coe was affronted by this, saying he resented being referred to as 'acid.'

From time to time some of the attendees who had come to hear Coe drifted out.

Finally, someone suggested an adjournment and the exhibs trooped out, with the public relations question they were called together to discuss still a minor issue.

In his talk to the ad association, Coe declared 'the motion picture can be the strongest single instrument of human education in a postwar world.'

LEE MARCUS JOINING ED SMALL AS PRODUCER

Hollywood, June 29.

Lee Marcus is pulling out of 20th-Fox to join Edward Small as an associate producer. During his stay at the Westwood studio he produced two films.

Marcus, in pictures since 1919, had been successively associated with Realart, L. J. Selznick, FBO, RKO and Frank Lloyd in executive production capacities before going to 20th.

Small Considine Estate Of $4,400 Surprises Biz

Hollywood, June 29.

Friends of John W. Considine, Sr., were surprised that the veteran showman, who died Feb. 11 last at the age of 83, left a meagre estate of $4,400. He was believed to have been wealthy by many.

Petition for probate stipulates bequests of $1 to his first wife and three children, $500 to a daughter by his first marriage and the remainder to his widow.

Milwaukee Theatres' Boom as Result Of the Clampdown on Other Diversions

Milwaukee, Wis., June 29.

They've hung the crepe on Milwaukee and as a result the theatres are reaping the harvest. There's no place to go unless you go to a show since James Kerwin became the district attorney of this conservative community.

Kerwin, a comparatively obscure attorney, sprang into prominence when he was named county prosecutor a few weeks back by Gov. Walter S. Goodland. He succeeded the lenient Herbert J. Steffes, who was elevated to municipal court judge through death of the occupant of that bench.

Since taking over the prosecutor's office just a few months back, Kerwin has set himself in solid with the 'blue nose' fraternity as follows:

Ordered slot machines out of every spot. They had only been permitted in private clubs, veterans' clubhouses and private 'rumpus rooms.'

Halted bingo and keno playing everywhere.

Stopped policy games in the Negro sector.

Put the lid on card games for cash.

The bingo ban is Kerwin's latest. He waited for the state legislature to act on a 'charity bingo bill' which Sen. Bernhard Gettleman had introduced, but when the state fathers turned thumbs down on the bill Kerwin sent police into veterans' clubhouses and other spots where the old corn game was under way and grabbed the paraphernalia. When tipped off that 'no jury in Milwaukee County' will convict a bingo operator, Kerwin tried a new and successful stunt. He went into court and got injunctions against the operators of the games. That stopped them cold.

The effect of the Kerwin onslaught on slots, bingo and cards has had a reaction. Thousands who thronged VFW, Legion and other club rooms for bingo and keno games are out of recreational enjoyment unless they patronize the theatre. Movies of the town are crammed to the gunwales.

The outlawing of slot machines is also keenly felt. The 'one-armed bandits' spun merrily in the various Legion and VFW clubhouses as well as the Elks, Eagles, Moose and exclusive Athletic club. Police patrol the spots regularly and there are no slots working. Already one veterans club, the slots out, has notified its landlord it cannot pay its rent. A lot of other clubs admit they face similar fate.

In the meantime the Milwaukee police have gone on a pilgrimage all of their own and are dragging in tavern operators who have been paying off on pinball machine scores. The pinballs are countenanced in the county only as 'pastime' games and payoffs are prohibited. Already a score or more tavern operators have been picked off. It is tough on the tavern man, for he not only loses the pinball machine but, under the state law, his tavern license is also forfeited for permitting gambling.

Thus Milwaukee, mecca of thousands of sailors from Great Lakes and soldiers from Camp Sheridan and Camp McCoy, is a rather dead town except for home parties, the movies and radio quiz games which are put on at the USO.

With cocktail bars and taverns closed at 2 a.m. until 6 a.m. daily they're considering pulling in the sidewalks rather early in this wartime boomtown of some 750,000 folks.

H. Allen Smith Reports To Par Studio in Aug.

H. Allen Smith has been inked to a term pact by Paramount and reports on the lot in August. Former New York World-Telly feature writer, now authoring books and mag stories, huddled in Manhattan with B. G. de Sylva, Par chieftain, yesterday (Tuesday) on his new deal.

Principal clause demanded by Smith in his ticket was that he be 'let alone to write.' He won the unusual clause as a result of a strictly stand-off attitude to all offers when in Hollywood recently doing mag yarns.

Soon due is his 'Roy Rogers, King of the Cowboys' in Life, while on his recent trip out he gathered material for a series on the Cagney family for the SEPost.

'BOYS FROM CHI' WOULD QUASH INDICTMENTS

The 'Boys From Chicago,' through their attorney, James D. C. Murray, filed motions in N. Y. federal court on Monday (28) for dismissal of the alleged indictments. They are charged with extorting more than $2,500,000 from motion picture companies. Murray seeks to quash the indictment on the grounds that it is outlawed by the statue of limitations.

Judge Murray Hulbert will hear arguments on the motions on Wednesday (30) in which the attorney in a special plea alleges that the crime charged is barred from prosecution, because none of the acts alleged in the indictment was committed within three years of the date the indictment was filed on March 18, 1943.

In filing the motions, Murray asks leave to withdraw the not guilty pleas previously entered by the defendants but states that the application is not to be construed as an admission that the indictment is sufficient in law.

Murray alleges that the information upon which the indictment was drawn was based on the testimony taken during the trial of George E. Browne, former president of the IATSE, and William Bioff, his personal representative, who were convicted for extorting more than $1,000,000 from film companies, and as such, is definitely barred by the statue of limitations, in this case, three years.

The six Chicago gangsters, all members of the old Al Capone gang, scheduled for trial on Sept. 7, include Louis Kaufman, business agent of local 244, Motion Picture Operators Union of Newark, N. J., and John Rosselli, former West Coast collector for the mob. All are free having put up $100,000 bail each. Kaufman's bail is only $25,000.

Up to Court to Decide Empire-306 Squabble

Efforts of the Empire State Operators of N. Y. to upset injunction proceedings recently brought by the Century circuit to prevent the proposed merger of this union with Local 306, Moving Picture Machine Operators, affiliated with the A. F. of L., have failed, with result that the courts will now have to decide whether the restraining order is to be made permanent. Decision is expected shortly.

Empire's motion for a dismissal of the complaint, denied by Judge John H. McCooey, of Brooklyn supreme court, Friday (25), was based on the contention that it ran contrary to the anti-injunction statute of N. Y. state, and that Century's long-term contract with Emp was ineffectual under War Labor Board jurisdiction.

The Century circuit contract with Empire, which has eight years to go, is reopenable each year on wage scale.

Goddard, Tufts Split Billing in Par Farce

Hollywood, June 29.

Last thing B. G. DeSylva did before he left for the east on a combined patriotic and business trip was to sanction the production of a new romantic comedy to be produced and directed by Mark Sandrich and scripted by Alan Scott, who worked as a team on 'So Proudly We Hail.'

Production calls for Paulette Goddard and Sonny Tufts as co-stars as soon as they finish their current assignments.

RKO's $2 on Pfd.

RKO directors declared a dividend of $2 per share on 6% preferred stock at meeting held last Monday (28). It is payable on Aug. 2 to stockholders on record at close of business July 20. Divvy consists of $1 to complete payment of the accrual for quarter ended July 31, 1940, and $1 for the accrual for quarter ended Oct. 31 same year.

After payment of this dividend, accrued and unpaid dividends on the RKO preferred will amount to $17 per share.

U'S SHOW BIZ CAVALCADE BUDGETED FOR MILLION

Hollywood, June 29.

Universal lists 'Hip, Hip, Hooray' as its biggest musical, with a budget of more than $1,000,000. Cavalcade of show business is slated for a late summer start, as one of the studio's five specials for the year.

Picture will be made in Technicolor, with John Grant as producer and Edmund Joseph and Bart Lytton doing the screenplay.

Brazil's Censor Would Have His Technicians Study H'wood Methods

Dr. Israel Souto, director of the Motion Picture Division of the Department of Information and Press in Brazil, in the U. S. to buy complete laboratory equipment which would double Brazilian film production, left for Hollywood Monday (28) to study studio technique. He hopes to arrange for a group of Brazilian technicians to visit Hollywood every year to study American production methods.

Souto, chief censor for Brazil, is here at the invitation of the Office of the Coordinator of Inter-American Affairs to see what the U. S. is doing in production of Government films.

New lab equipment to be purchased in the U. S., Souto explained, whould be used by all the Brazilian studios cooperatively as well as by the Government. He added that exhibs in Brazil pay rentals for the Government shorts and from that coin the Government hands out 10 to 15 prizes annually for the best productions. Top prize is $10,000 for the best feature while $2,500 is the top award for a short.

John Ford, Souto said, is now in Brazil making pictures of the Brazilian war effort, taking scenes in cities and in the interior which will serve as background for U. S. films with Brazilian themes. Souto said that the Brazilian government would be glad to furnish similar shots for all American companies.

He declared that several American pictures with anti-Nazi themes, which were banned last year in order to avoid breaching Brazilian neutrality, had since been cleared and are now in release. German and Italian films are now banned there.

Souto was guest of U. S. film company foreign managers at a luncheon at the Harvard Club, New York, last Wednesday (23).

Studio Contracts

Hollywood, June 29.

Jo Eisinger inked writer pact at 20th-Fox.

Bernard Herrmann drew ticket at 20th-Fox as musical director.

Jay Drattler's writer option picked up by 20th-Fox.

Eric Rolfe drew player ticket at Columbia.

Lewis Wilson's player option hoisted by Columbia.

Marjorie Hoshelle's player option picked up by Warners.

Jean Sullivan, co-ed actress, signed by Warners.

Lewis Seiler renewed by 20th-Fox as director.

Jo-Carroll Dennison's player option picked up by 20th-Fox.

John Ridgley's actor option lifted by Warners.

Aubrey Mather's player contract renewed by 20th-Fox.

Gracie Fields inked player ticket at 20th-Fox.

Howard Bretherton's director option picked up by Republic.

Jean Kean, of the Broadway stage, signed by Republic.

Betty Miles signed for five westerns by PRC.

Johnnie Coy, nitery dancer, signed by Paramount.

Jackie Jenkins renewed by Metro.

Laird Cregar's option picked up by 20th-Fox.

Horace McCoy's scripter option lifted by Columbia.

Mary Ganley drew new player at Metro.

Russell Hayden inked three-pictue contract with Pine & Thomas.

Roger Clark drew actor ticket at 20th-Fox.

Skippy Homeier minor contract okayed by Metro.

Adele Jergens' player option lifted by PRC.

Maureen Cannon's minor contract with Universal approved by Superior Court.

Allen Kenwood's writer option picked up by Metro.

Lefty's Notebook

By Joe Laurie, Jr.

Coolacres, Cal., June 29.

Dear Joe:

Me and Aggie over a coupla bottles of beer started gabbing about what the old vaudeville actors used to talk about. We got a good laugh out of it, maybe you will too.

Many actors in Freeport?
Gee! They're fighting again—listen.
Did you cut last season?
Oh yes, we have a room and bath.
I did that gag 20 years ago.
Is she still carrying her mother?
They *died* in Youngstown.
What number grease paint do you use?
Whose on the bill with us next week?
That's because we don't advertise.
How far are you booked up?
Is it a Sunday opening?
How are the boys on the stage?
Oh, we always take a stateroom.
We are on next-to-closing all over.
Oh, she has friends in the booking office.
I think she's *rotten*.
Shhh...shhh...Steger is on.
Where do we dress?
No place to hang anything.
What did he cut out on you?
How long do you do out there?
That drummer crabbed all my kicks.
Are your fares all paid out west?
Will you send me a photo?
We have wardrobe trunks, what kind have you?
Your diamonds are very pretty.
Where do youse go next week?
How are they out there today?
Did you play Sioux City yet?
Got any excess?
Where is the mail box?
Gee, they were great for me.
Who is your agent?
Can I sell you a lot on Long Island, right next to Frank Tinney's?
Did 'Variety' pan you?
They are doing our whole act.
How would we go in England?
The manager is a Prince.
Where are you stopping?
What are the rates?
Will they let dogs in?
Gee, pipe that lousy billing.
How many shows on Saturday and Sunday?
Well, somebody's got to open the show.
She never spoke to a soul all week.
Do you belong to the White Rats?
Let me see the 'Variety' when you finish.
I have been in the show business 30 years.
Where were you last week?
Is it a sleeper jump?
Do you wear your White Rat button?
Does Remick pay you for singing that song?
Do you eat your breakfast in your room?
We carried a dog for five years.
He'd a been a genius if he didn't drink.
Is that your kid's picture?
Do you cut gags outta the papers?
He is doing everybody's act.
I don't think they're married.
That ain't her sister.
If I was her I'd leave him flat.
I'm all in, we drove all night to make it.
The best thing for it is to put a sock around your neck.
I worked up to two days before I had the kid.
How about a game of cards?
I only drink after the show.
I'm saving my wardrobe for the good houses.
I wish you'd help me write a letter to my agent.
The food stinks.
The road ain't no place for kids.
I had that picture taken only a few years ago.
He makes more dough on pool than he does on the stage.
He sure goes for chicken.
Hope we play on the bill with you sometime again.
Have you a coupla bucks till Saturday, I don't wanna draw.
I didn't know you were married to the guy in the act.
Tommy of Tommy & Jimmy told me to say hello to you.
Give our regards to the boys and the stage manager there.
Does she smoke yet?

And so away into the night until all the beer was gone. Best to the gang. SEZ.

Your pal,
Lefty.

East Plans Manning Table System For Key Workers Akin to the Coast

Washington, June 29.

The film industry in the east is considering the possibility of placing its employees under the War Manpower Commission's manning table system as has been done on the Coast. The purpose would be to protect production workers in such studios as RKO-Pathe, Columbia, Universal, Fox Movietone and Paramount, which make shorts and newsreels.

Since firms need 100 employees to qualify under the manning tables provisions it would be necessary in certain cases, to include home office personnel to achieve the minimum. Small eastern independents would also come under the plan if it is finally accepted. Some time ago the five newsreel outfits investigated the possibilities, but shelved the idea.

'So Proudly' Sold By Par To Radio City Music Hall

The Radio City Music Hall, New York, has closed a deal with Paramount to play 'So Proudly We Hail,' first major feature from this company to be sold away from the N. Y. Paramount in more than a year excepting for a couple films that were shoved into the Rivoli in which it has a 50% control. G. S. Eyssell, managing director of the Hall, states 'Proudly' will be played sometime in August.

Last Par picture to play the Hall was 'Reap the Wild Wind,' which had a five-week run starting in March, 1942.

Balance of Chase Holdings in 20th Being Sold; Follows N. T. Takeover

Sale of the remainder of the Chase National Bank's holdings in 20th Century-Fox Film Corp. shortly is indicated in filing, as announced last Friday (25) by Spyros Skouras, prexy, of a registered statement with the Securities Exchange Commission covering the proposed offering of 665,715 shares of 20th convertible preferred stock.

Public offering price and name of the underwriting group, headed by Lehman Bros., are to be supplied by amendment to the registered statement.

Proposed offering will likely be made soon after the completion of the sale of 58% of the shares of National Theatres by Chase to 20th-Fox which 20th shareholders have been called into session July 6 to approve.

Shares of the cumulative preferred being registered, entitled to cumulative dividends at the rate of $1.50 per annum, are callable at $35 a share ($23,000,000 callable total) and convertible into common on a basis of 1¼ shares of common for each share of preferred. Proposed sale involves approximately 73.55% of the 905,082 shares of outstanding preferred stock as of June 1, 1943. Only other holder of more than 10% of the outstanding preferred or common stock of 20th as of June 1 was the General Precision Equipment Corp. of New York with 185,000 common.

Financing

Filing of another registration statement by 20th earlier last week, covering a proposed issue of 100,000 shares of new prior preferred stock to raise approximately $10,000,000, indicated that 20th-Fox intends to finance the purchase of the Chase holdings in National Theatres largely through sale of these shares. Remaining $3,000,000 required to consummate the deal would probably come from 20th-Fox treasury funds.

Acquisition of Chase Bank's 58% in N. T., to be voted on by 20th stockholders on July 6, will, from all indications, importantly increase the film company earnings since N. T. consolidated net income has averaged more than $2,500,000 annually for the last seven years. 20th has been getting about $750,000 from N. T. via dividends on its 42% interest in the circuit.

Acquisition of all the N. T. holdings would increase 20th income by more than $1,500,000 per year after allowing for dividends on the new $10,000,000 prior preferred.

Statement filed with the S. E. C. shows that combined consolidated net income of 20th-Fox and its wholly owned subsidiaries and of National Theatres and its majority owned subsids for the seven years ending Dec. 26, 1942 (after eliminating share of inter-company dividends) was $9,715,000 for 1936; $10,471,000 for 1937; $8,988,000 for 1938; $5,702,000 for 1939; $827,000 for 1940; $6,626,000 for 1941; $13,235,000 for 1942.

Combined net earnings for the first quarter of 1943, ending March 26, were $1,752,000 for 20th and $887,000 for National Theatres, total of $2,639,000 after provision for estimated Federal taxes.

FRISCO'S MARKET ST. OK AGAIN FOR GOBS

San Francisco, June 29.

The Navy eased its restrictions on liberty of personnel of shore establishments here, routing many bluejackets back to the Market St. main stem and the pix houses that line the street.

The previous order that no more than one-third of the personnel would be granted liberty on any one day was changed to make it applicable only to Saturdays and Sundays.

When the Navy tacked up the old rule, to reduce the strain on transportation and other facilities, a howl went up from sailors, who pointed out they would soon be en route to war zones and wanted to make the most of their opportunities for leaves. Navy wives also yelped about situation.

'WINTER SOLDIERS' SOLD

Hollywood, June 29.

John Burrell has acquired the London stage rights to Dan James' 'Winter Soldiers,' and Edward Small has bought the film rights.

The piece had a Broadway run last year.

Reformation in H'wood

Hollywood, June 29.

Bill Elliott, currently a high-minded hero on the Republic lot, gets a strange runaround through the reissue of a series of Gene Autry films. In the first double bill of old and new gallopers, shown in Hollywood, Autry is the shining light of honesty and courage while a no-good rustler named Gordon Elliott snoops behind a mesquite bush, conniving dastardly deeds against law and order. The film was made in 1937, titled 'Boots and Saddles.'

In the second half of the double-header, Elliott rides again, this time in 'Bordertown Gun Fighters,' upholding justice and defending the sanctity of the old homestead. Wild west fans, most of whom are kids, find it hard to understand how a rustler can switch to an honest guy by changing his first name from Gordon to Bill.

Universal Merger Okayed at Meet

Merger of Universal Corp., parent organization, and Universal Pictures Co., Inc., was okayed by a big majority, well over the required two-thirds, at stockholder meetings of both corporations held last Friday (25) in Wilmington. Purpose of merger plan, as stated by J. Cheever Cowdin, chairman of the directorate, is to increase operating efficiency, simplify the corporate organization and to make earnings more readily available to stockholders through eliminating arrears on the two outstanding preferred stocks. Simplification of the corporate setup has been the present management's goal for more than two years.

Universal Corp. is the surviving corporation, with the name changed to 'Universal Pictures Co., Inc.' As a result of merger approval (court had okayed the plan previously), only the new common stock is currently outstanding. There will be 681,697 shares of common $1 par value as a consequence of the merger. Besides these shares the outstanding capitalization of the surviving corporation will be $2,000,000 of 5% convertible debentures, due in 1950.

Holders of common voting trust certificates, 525,681 of them, will retain their certificates, these representing the same number of shares in the new company. Universal Corp. will issue 56,016 additional new common to holders of 18,672 shares of Pictures Company common, not owned by Universal Corp., this being included in the 581,697 total.

Outstanding 8,062 shares of Universal Pictures 8% first preferred was called for redemption at $110 plus accrued dividends. Officers of the surviving corporation will remain the same.

Other features of the merger plan are:

(1) Cancellation of $2,000,000 worth of 7% second preferred of Universal Pictures Co. (owned by Universal Corp.) together with all accrued dividends.

(2) Cancellation of 231,327 shares of Universal Pictures Co. common shares owned by Universal Corp. (representing about 92.53% of all shares outstanding.)

(3) Retirement of $2,000,000 worth of Universal Corp. 5% convertible debentures due in 1946, and extension of the maturity of remaining $2,000,000 principal amount to April 1, 1950.

(4) Cancellation of $2,000,000 notes payable of Universal Pictures held by Universal Corp.

Perlberg's 'Fair' Remake

Hollywood, June 29.

William Perlberg draws the production reins on 'State Fair,' musical version of the old Will Rogers starrer at 20th-Fox, which Richard Rodgers and Oscar Hammerstein II will write.

They check in at the studio July 10. It's based on the Phil Stong novel.

Yeah, Verily

Crawfordsville, Ind., June 29.

Dr. Galen Starr Ross, noted psychologist, of Ann Arbor, Mich., in a talk to members of the Rotary Club here, said, 'There isn't a zoot-suit hoodlum in this country that I can't cure with three feet of rubber hose and a quart of castor oil.'

Par's Brit. Prod. Stymied—Rose

Paramount film production in England is stymied for the time being, due to talent dearth and shortage of studio facilities, but is likely to start on a limited scale in September according to David Rose, Par's managing director in Britain who arrived in New York from London over the past weekend. Rose pointed out that the British Government has taken over all but two of the studios—Gainsborough and Denham—and that these are booked up far in advance.

Queried about complaints made by the Cinematograph Exhibitors Association regarding percentage terms being set by U. S. distribs, Rose said that the Kinematograph Renters Society (distrib organization) had not set any policy along these lines but that various distribs individually have been setting percentage terms for 'A' product for some time past. Both British and U. S. distribs are asking percentage terms.

Souring on War Pix

Rose reported that there has been a slight recession in theatre grosses recently. He said, also, that British theatregoers feel there are too many war pictures and are becoming fed up because so large a proportion of the Hollywood productions are so remote from the facts. This is one reason why the British, who are so close to the war, have soured on war films with result that good war films may suffer. Rose declared that a number of Russian pictures were being widely distributed in Britain.

Due to wartime studio limitations, there has been no Par production in England since last year, 'Hatter's Castle' being the last film made over a year ago. 'Signed With Their Honour,' Paul Soskin production dealing with Greece, is slated as the first to go into production as soon as studio space is allotted. Rose said that the script for 'The Admirable Crichton' had been completed but that it was not made because Laurence Olivier was not available and would be shelved until such time as it could be properly cast.

Referring to J. Arthur Rank, who has become the dominant producer-distributor-exhibitor in England, Rose said that the former's growth has proved a healthy, stabilizing factor in show business there.

Rose leaves for the Coast next Friday (2) and plans to stay in the U. S. until August.

WAC Wires Confidence Vote to Lowell Mellett

The War Activities Committee last week wired Lowell Mellett, chief of the Motion Picture Bureau of the Office of War Information, expressing hopes that the OWI film unit would not be discontinued and that Mellett would continue as a liaison between Government agencies and the industry.

Film industry execs fear that if the film bureau of the OWI is abolished there will be a recurrence of confusion in fulfilling requests from Government agencies for production and exhibition of Government films.

Wire to Mellett stated: 'In behalf of the War Activities Committee of the motion picture industry, representing all branches of the industry including over 16,500 theatres, I wish to register my hope that the work of the bureau of motion pictures of the Office of War Information will not be curtailed to an extent that will reduce the excellent service that it is performing in coordinating the activities of all Governmental departments, and in making available valuable information to millions of theatre patrons.'

SOUNDS SWINGY

Hollywood, June 29.

Universal inked Evelyn Ankers to play opposite Allan Jones in the tunefilm, 'All Out For Rhythm.'

Picture gets the gun from Edward Lilly, producer, this week, with Felix Feist directing.

Det. Theatres, Niteries, After Loss Of 200,000 in Wake of Race Riot, Juvenile Vandalism, Bounce Back

Detroit, June 29.

Week of juvenile hoodlumism culminating in race riots which took a toll of 34 lives and saw this city of 2,000,000 inhabitants placed under martial law, cost Detroit's entertainment business well over $200,000 in straight financial losses.

Odd factor, however, is that the flareup of violence seems to have done no permanent damage, and grosses this week, although martial law and the relaxing curfew still prevail, are bouncing back swiftly to former levels.

With one critic remarking 'There are plenty of Loose End kids in Detroit with the Dead Enders,' the week of hoodlumism served to point up anew the fact that the rising juvenile delinquency problem is one of the worst headaches the amusement business has ever faced.

One sample of how the sorry affair hit the theatres was that Sunday night and early Monday, when the riots first boiled up, the Roxy, all-night house on the main stem, was forced to put in 12 calls for police to quell fights and protect the house. At the Warfield and Willis theatres, damage to boxoffice, windows, seats, etc., ran high and the manager of the former house was besieged for several hours by colored mobs until the police got him out. White mobs also tore into Main Stem houses, forcing several to close, in their search for Negroes. In the front ranks always were the teen-agers, whose antics in theatres should have keynoted what can happen when the zoot-suiters adopt an excuse for going completely berserk.

With the declaration of martial law for Detroit—covering three counties in this area—houses closed their boxoffices at 6 p.m. to have the crowds out by the deadline. Several nabes shuttered completely. Grosses were off approximately 40% for the loop for the week and hit as hard in the neighborhoods whose regular evening shows could not be fitted into the military order to have people off the streets by 10 p.m. Some relief was afforded when the order was relaxed slightly on Thursday giving the theatres until 11 p.m. to get people out and with the lifting of the ban in Oakland and Macomb counties.

Legits and Niteries Too

Legitimate houses were hard hit, shuttering completely Monday and Tuesday. In the case of the Lafayette, 'Abie's Irish Rose,' a lesson in tolerance which is gaining from press asides since the race rioting, shuttered also on Wednesday when Miss Nichols refused to okay the

(Continued on page 48)

The New Order

Washington, June 29.

Night life for Berlin youth, including such entertainment as motion pictures, has been curtailed sharply under an order issued last Thursday (24) which provides that all persons under 18 must be off the streets and out of public places by nightfall. Only exemptions to the curfew are for soldiers, members of the Reich Labor Service and organized activities of the Nazi Party.

Nazi curfew provides not only for the arrest of the youngsters, but also for fines and arrests for their parents and for 'entrepreneurs or organizers of amusement who are lax in carrying out their duties'—i.e., failure to bums-rush the kids before sundown.

Qualms Subside On Russe Pix

Qualms over production of more Russian-localed films, due to fears that unfavorable political reactions to 'Mission to Moscow' might adversely affect b.o., are reported subsiding.

Impression in film circles is that the pendulum of public opinion throughout the U. S., as noted in most press and radio comment, is swinging in Russian favor at the moment and is likely to continue for the duration and possibly longer. Potential reaction to Russian films in the hinterland is still being weighed, but no difficulty is anticipated insofar as 'escapist' films are concerned.

Metro, from accounts, is proceeding with production of 'Russia.' Samuel Goldwyn has 'North Star' ready to go into release shortly, while Gregor Rabinowitch has 'Girl from Leningrad' ('Russian Girl') tentatively scheduled for United Artists release.

Rural Theatre Biz Good, Fewer Summer Closings

Minneapolis, June 29.

Film salesmen out in the territory assert there has been an improvement in rural theatre business during recent weeks. Some towns already have increased their weekly changes and are operating more nights weekly, it's reported by Ben Meshbesher, Warner Bros. South Dakota salesman.

Greatly increased farm income has boosted purchasing power to such an exent that the losses of population to the armed forces and to war industry centers gradually are being overcome, according to the present explanation.

It's also pointed out that the past winter was exceptionally severe, with many roads frequently closed and the rural population unable to reach the town theatres much of the time. This has made for entertainment hunger and the folks are making up for lost film time, salesmen say. The need and desire for escape relaxation also are the strongest in recent years, the salesmen say.

Exchanges report fewer closings than usual and more small-town theatres operating with more weekly changes. This is helping business at the exchanges. L. E. Goldhammer, RKO district manager, says that his Minneapolis branch is 25% ahead of the corresponding period last year for the first 25 weeks. M. L. Levy, 20th-Fox district manager, asserts his branch hasn't had a report of a theatre closing for the past three months.

She'll Wham the Whimsy

Hollywood, June 29.

Ann Corio's next starrer at Monogram is an Oriental whimsy, 'The Sultan's Daughter,' to be directed by Arthur Dreifuss.

Phillip N. Krasne and James S. Burkett function as co-producers, with filming slated to start Aug. 9.

WB'S 'ACTION' TO BE INDOCTRINATION PIC

Washington, June 29.

'Action in the North Atlantic' (Warners) is now an indoctrination and training film in the Merchant Marine training schools of the War Shipping Administration. Warners have donated three prints of the pic to WSA.

'The film,' explained the Shipping Administration, 'will be used at the Merchant Marine Academy at Kings Point, N. Y.' and at the Cadet Basic Schools at San Mateo, Calif., and Pass Christian, Miss., as part of their regular training program.

'Considered one of the finest motion pictures ever made on the American merchant marine, 'Action in the North Atlantic' also contains considerable technical and educational material which will aid considerably the training program.'

'Broncho Billy' Asks 600G For Use of Name by Par

Los Angeles, June 29.

Damage suit for $600,000 was filed against Paramount by Broncho Billy Anderson charging unauthorized use of his professional name in the picture, 'Star Spangled Rhythm.'

Defendants in the action, in addition to the studio, are Victor Moore, who played the role of 'Broncho Billy,' Harry Tugend, writer, and George Marshall, director. Anderson's non-professional name is Max Aronson.

BEST FOOT FORWARD

(Color)
(MUSICAL)

Hollywood, June 29.

Metro release of Arthur Freed production. Stars Lucille Ball; features William Gaxton, Virginia Weidler, Tommy Dix, Nancy Walker, June Allyson, Kenny Bowers, Gloria De Haven, Jack Jordan, Harry James and his Music Makers. Directed by Edward Buzzell. Screenplay by Irving Brecher and Fred F. Finklehoffe; book by John Cecil Holm; songs, Hugh Martin and Ralph Blane, as produced on the stage by George Abbott; camera, Leonard Smith; editor, Blanche Sewell; musical direction, Lennie Hayton; dances, Charles Walters. Tradeshown in L. A., June 29, '43. Running time, **93 MINS.**

Lucille Ball.....By Herself
Jack O'Riley.....William Gaxton
Helen Schlessenger.....Virginia Weidler
Bud
Elwood C. Hoope.....Tommy Dix
Blind Date (Nancy).....Nancy Walker
Minerva.....June Allyson
Dutch.....Kenny Bowers
Ethel.....Gloria De Haven
Hunk.....Jack Jordan
Miss Delaware Water Gap...Beverly Tyler
Chester Short.....Chill Wills
Major Reeber.....Henry O'Neill
Miss Talbert.....Sara Haden
Captain Bradd.....Donald MacBride
Greenie.....Bobby Stebbins
Killer.....Darwood Kaye
Colonel Harkrider.....Morris Ankrum
Mrs. Dalyrimple.....Nana Bryant
Harry James and His Music Makers

This Technicolored filmusical version of George Abbott's stage production retains all of the youthful enthusiasm and spontaneity of the original, with addition of Harry James and his orchestra for generous supply of his trumpeteering and jump music. Result is slick entertainment for solid biz in all datings—and that Harry James flash for the marquees will catch heavy trade from the juves and collegians all around the country.

Although picture is aimed directly at the younger generation, there's sufficient diversion and lightness to provide strong appeal for the adults. Following the lines established by Abbott with the stage presentation, Metro displays a number of new faces and teen-age talent including five—Tommy Dix, Nancy Walker, June Allyson, Kenny Bowers and Jack Jordan—from the original stage cast.

Scholastic zest and pep, and the musical interludes, successfully carry the extremely fragile story premise. Annual prom and commencement ceremonies of the military prep school provides excuse for Hollywood film star to make an appearance to further her publicity efforts, and to accept wildly-made promise of stude to make her queen of the dance. Complications resulting from the youth and his pals trying to renege and keep the glamour gal under cover during the evening, gives wide latitude for many rounds of humorous situations.

Prep school dance allows for generous appearances of Harry James and his orch, with the maestro giving out plentifully with jump and jive tunes that will have the kids stomping and romping in the aisles. James is showmanly displayed several times performing on the trumpet for camera closeups, with his followers also being treated to shots of various sections of his aggregation. He also steps onto the dance floor for comedy routine with comedienne Nancy Walker which is a laugh highlight.

Only three of the original songs in the show are retained in the picture—'Buckle Down Winsocki,' 'Ev'ry Time,' and 'The Three B's.' But five new ones are delivered by Ralph Lane and Hugh Martin, who wrote the show score and were brought to the studio to supply the added tunes. Best of the additions is a fast jump number, 'Alive and Kicking,' effectively delivered by Nancy Walker with the James band providing strong spotlight accompaniment. Second in probable importance of the new tunes is 'Wish I May,' a novelty number used for production display and choral and band rendition.

Metro effectively combines the three stage juves with young talent from around Hollywood. Tommy Dix is most prominently displayed among the boys as the bewildered kid who invites Miss Ball to the affair, and is focal point of the resultant complications. Miss Walker is a comedienne of wide talents; stumbling, mugging, singing and dancing with veteran timing and delivery in each endeavor. She can stick around pictures for a long time. June Allyson, also from stage version, is both a looker and good vocalist. Bowers and Jordan are prominent as Dix's pals. Virginia Weidler neatly handles role of the girl shelved to supply prom admittance for Miss Ball, while Goria De Haven (daughter of Carter De Haven) grooves nicely in a supporting spot.

Oldsters, in comparison to the scholastic-age performers, include the glamorous Miss Ball, who's an eyeful with Technicolor, accentuating the dazzle of her brilliant red hair-do; William Gaxton as the go-getting press agent; hick photog Chill Wills; school head Henry O'Neill, and Donald McBride.

Studio gives the picture elaborate production mounting in the few sets required and in dance ensembles of boys and girls for background to spotlight the various routines. Production number for 'My First Prom' is outstanding color display, with the girls in white gowns carrying bouquets of deep red roses a most contrasting effect. Director Eddie Buzzell turns in a most showmanly job, neatly tempoing the humorous adventures of the prep school proceedings. Dance direction by Charles Walters effectively presents the various ensembles, while photography by Leonard Smith adds much to the richness of the general production. *Walt.*

DIXIE

(Color)
(MUSICAL)

Paramount release of Paul Jones production. Stars Bing Crosby, Dorothy Lamour; features Marjorie Reynolds, Billy de Wolfe, Lynne Overman, Raymond Walburn, Eddie Foy, Jr. Directed by A. Edward Sutherland. Screenplay, Karl Tunberg, Darrell Ware; adaptation, Claude Binyon; story, Wm. Rankin; songs, Johnny Burke, James Van Heusen (besides Dan Emmett's originals); music direction, Robt. Emmett Dolan; dances, Seymour Felix; vocal arrangements, Joseph J. Lilley; music asst., Arthur Franklin; settings and costumes, Raoul Pene duBois; camera, William C. Mellor, Morgan Padelford, Gordon Jennings; editor, Wm. Flannery. At Paramount, N. Y., week June 23, '43. Running time, **89 MINS.**

Dan Emmett.....Bing Crosby
Millie Cook.....Dorothy Lamour
Mr. Bones.....Billy de Wolfe
Jean Mason.....Marjorie Reynolds
Mr. Whitlock.....Lynne Overman
Mr. Cook.....Raymond Walburn
Mr. Pelham.....Eddie Foy, Jr.
Mr. Mason.....Grant Mitchell
Mrs Mason.....Clara Blandick
Homer.....Tom Herbert
Mr. Devereau.....Olin Howard
Mr. La Plant.....Robert Warwick
Headwaiter.....Fortunio Bonanova
Man in Restaurant.....Brandon Hurst
Woman in Restaurant...Josephine Whittell
Headwaiter in Restaurant.....Paul McVay
Captain of Waiters.....Charles La Tone
News Vendor.....Charles R. Moore
Bar Keeper.....Tom Kennedy

'Dixie' is a Technicolorful money-getter, ideal for the summer b.o. It has charm, lightness, good new songs by Johnny Burke and Jimmy Van Heusen, the classic oldies by Dan Emmett ('Dixie'), and some spirituals, such as 'Swing Low Sweet Chariot.' And it has Bing Crosby and Dorothy Lamour for the marquee.

'Dixie' is the saga of pre-Civil War minstrel man and songwriter, Daniel Decatur Emmett (Crosby), who had a song in his soul, and an innate showmanship which inspired what later became the standard blackface minstrel makeup. Born of duress and privation, the vagabond troupers in a New Orleans music hall set a standard which, as the story develops, wound up in the rousing and spirited 'I Wish I Were in Dixie,' as result of a catastrophic backstage fire.

The story itself is literally a three-fire affair. It seems as if Crosby's careless corncob pipe is always getting him into red-hot trouble. It runs the gamut of burning down his fiancee's father's house (opening), and the backstage finale, which, however, caused Crosby to heroically keep singing 'Dixie,' accelerating it into the spirited tempo with which we now identify the classic American folk song.

As a story it's lightweight. It's also doubtlessly a very free fictionization of Dan Emmett's career, but it's sufficient unto the purpose thereof. Thus are introduced Dorothy Lamour as the landlord's daughter of fickle heart; Marjorie Reynolds as Crosby's paralyzed bride; and Billy de Wolfe, making his film debut as Mr. Bones, from whence supposedly stemmed the now time-honored Bones and Tambo end-men nomenclatures of minstrelsy. Self-styled world champion bones-player, there is more emphasis on de Wolfe's card-cheating and easy virtue, ranging from gypping the New Orleans French restaurateurs out of epicurean productions to cheating a theatre-owner into an unwilling partnership. This was de Wolfe's first and last Par picture before going into the service and he's a cinch for a comeback. The former niterie-vaude mimic reads his lines with conviction and deports himself with much poise and ease.

Lynne Overman's last performance as the luckless trouper is in his usual vein of superfine characterization. Ever a facile farceur, the veteran actor's post-mortem screen performance is a fitting tribute to his histrionic prowess, long recognized and long familiar.

For the rest, Eddie Foy, Jr., is likewise an excellent minstrel; Raymond Walburn is the kindly landlord, himself formerly of the theatre, hence his weakness for indigent actors (with result his fretful daughter, Miss Lamour, is forever hounding them for back-rent). Grant Mitchell is Miss Reynolds' impatient father, and the rest are bits.

The new songs are clicko. 'Sunday, Monday and Always' and 'She's from Missouri' are Hit Parade material, and the Negro spiritual on the riverboat was effectively introduced by Crosby.

Productionally there is plenty of good stuff for both the nostalgic hepcats and for the uninitiate who may take their mistrelsy yak-yak-yak laughs straight. The Crosby and de Wolfe frightwigs are something to behold, the boys evidencing they personally enjoyed the old hokum bucketfuls they were called on to dispense. The challenge song-and-dance of the end-men, the impromptu manner of variety entertainment, the evolution of the interlocutor (only whiteface member of the cast), the gay and colorful habiliments of minstrelsy (Raoul Pene duBois did a dandy costume-designing job here) and all the rest of it are in the best 1943 tradition.

Per usual, Crosby is in high with his vocalizing. Whether it's 'Dixie' or the new Tin Pan Alley interpolations, the crooner is never from Dixie when it comes to lyric interpretations. The weaker the film vehicles, the greater is the impact of the Crosby technique. And while this isn't exactly a weak-sister, the book is one of those things. But between the Eddie Sutherland direction, plus Paul Jones' very okay production, and Crosby's singing and trouping, it more than offsets the libretto. Crosby now is as standard among the male singing toppers as the Four Freedoms, and today he shapes up more and more as the Will Rogers-type of solid American actor-citizen. He enjoys a stature, especially because of his radio programs, enjoyed by no other singing star in show business. And, so, if Paramount calls on him to forego the sirenish Lamour for the chair-ridden Marjorie Reynolds, that's OK too. Yet despite all the above, it's significant too that newcomer de Wolfe almost steals the picture when it comes to the airy persiflage, a field wherein Crosby is no slouch either, excepting that in this instance de Wolfe has the saucier lines. *Abel.*

Miniature Reviews

'Best Foot Forward' (Filmusical) (Technicolor) (M-G). Smart and spontaneous youthful filmusical with Harry James and ork. Solid biz in all runs.

'Dixie' (Musical) (Color) (Par). OK for the summer b.o. Light Technicolored filmusical, with Crosby and Lamour.

'The Constant Nymph' (WB). Drama of frustrated love should have moderate appeal for women to hit profitable biz.

'Hit the Ice' (Songs) (U). Smash Abbott and Costello laugh hit; one of their best. Top biz and holdovers indicated.

'Henry Aldrich Swings It' (Par). Okay entry in the Aldrich series will provide support for the family bookings.

'The Black Raven' (PRC). Murder mystery for lower half of duals.

'Yanks Ahoy' (UA). Lesser Hal Roach comedy; dualer.

'Wings Over the Pacific' (Mono). Robert Armstrong and Inez Cooper in lightweight meller; for twinners.

'Santa Fe Scouts' (Rep). Only moderately okay western.

The Constant Nymph

Hollywood, June 26.

Warner Bros. release of Henry Blanke production. Stars Charles Boyer, Joan Fontaine, Alexis Smith; features Charles Coburn, Brenda Marshall, Dame May Whitty, Peter Lorre. Directed by Edmund Goulding. Screenplay, Kathryn Scola, from novel and play by Margaret Kennedy, Basil Dean; camera, Tony Gaudio; editor, David Weisbert; asst. director, Jack Sullivan; music, Erich Wolfgang Korngold; arrangements, Hugo Friedhofer; music director, Leo F. Forbstein. Tradeshown at studio, June 25, '43. Running time, **106 MINS.**

Lewis Dodd.....Charles Boyer
Tessa Sanger.....Joan Fontaine
Florence Creighton.....Alexis Smith
Charles Creighton.....Charles Coburn
Toni Sanger.....Brenda Marshall
Lady Longborough.....Dame May Whitty
Fritz Bercovy.....Peter Lorre
Paula Sanger.....Joyce Reynolds
Kate Sanger.....Jean Muir
Albert Sanger.....Montagu Love
Roberto.....Edward Ciannelli
Marie.....Jeanine Crispin
Miss Hamilton.....Doris Lloyd
Lina.....Joan Blair
Dr. Renee.....Andre Charlot
Kiril Trigorin.....Richard Ryan
Thorpe.....Cranford Kent
Georges.....Marcel Dalio
Concert Soloist.....Clemence Groves

This is the film version of the novel and play of several years ago under same title. Despite its overlength, there's moderate women's appeal presented in the frustrated love dramatics to provide profitable biz in the regular runs. Marquee voltage of starring trio of Charles Boyer, Joan Fontaine and Alexis Smith will add to its general pull.

Picture has been finished for about a year, but held back on release due to subsequent topical features that could not be shelved with any degree of safety. Devoting plenty of footage to character delineations and incidental episodes, it results in a bumpy screen tale with interlay of both draggy and interesting sequences. Major portion of excess footage is on the front end, where 40 minutes is consumed in setting up detailed background for the final event, which is a love triangle, with Boyer the focal point for conflict between teen-ager played by Miss Fontaine and the older Miss Smith. That 40-minute stretch hits yawning periods.

This early portion serves to detail movement of Boyer, composer of promise but lacking the necessary fire to write his outstanding composition, from Brussels to home of his friend and mentor (Montagu Love) in Switzerland. Of the four daughters in the house, Miss Fontaine is next to the youngest, with adolescent adoration for Boyer. When Love dies and girls' uncle (Charles Coburn) arrives from England with his own daughter (Miss Smith), Boyer and latter embark on romance culminating in marriage. Miss Fontaine and younger sister (Joyce Reynolds) are taken back to England for schooling, while the socialite wife endeavors to parade her husband's musical talents in her circle. Boyer finally rebels, and when Miss Fontaine returns from school and provides inspiration for his writing, the wife senses the girl's influence as love, and proceeds to combat her by making things miserable. Boyer, placed in the center of the dramatics, endeavors without success to smooth things over, until finally he discovers he's also in love with the young girl. During presentation of his new symphonic poem, latter dies of a heart attack due to elation over his initial success.

Miss Fontaine brilliantly handles her role, with Boyer also neatly cast. Miss Smith is excellent, while Coburn provides his usual strong performance as the crusty Englishman. Miss Reynolds demonstrates ability and personality, while balance of support has been carefully chosen.

Script covers plenty of ground and detail, but general tightening would have helped materially. There's a tang of the stage in the unfolding, which director Edmund Goulding found impossible to overcome with his careful and even-tempoed direction. Photography by Tony Gaudio is topgrade, and picture carries 'A' production background in all departments. *Walt.*

HIT THE ICE

(SONGS)

Hollywood, June 25.

Universal release of Alex Gottlieb production. Stars Bud Abbott, Lou Costello; features Ginny Simms. Directed by Charles Lamont. Screenplay, Robert Lees, Frederic Rinaldo, John Grant from original by True Boardman; camera, Charles Van Enger; editor, Frank Gross; assistant director, Howard Christie; songs, Harry Revel, Paul Francis Webster; musical numbers staged by Sammy Lee; music director, Charles Previn; skating number staged by Harry Losee. Previewed at Pantages, June 24, '43. Running time, **81 MINS.**

Flash Fulton.....Bud Abbott
Weejie McCoy.....Lou Costello
Marcia Manning.....Ginny Simms
Dr. Bill Elliot.....Patric Knowles
Peggy Osborne.....Elyse Knox
Buster.....Joseph Sawyer
Phil.....Marc Lawrence
'Silky' Fellowsby.....Sheldon Leonard
Johnny Long Orch
with
Helen Young, Gene Williams, The Four Teens

Packed with solid laugh entertainment, 'Hit the Ice' should roll up top grosses in all bookings. Utilizing the comedic abilities of Bud Abbott and Lou Costello in a compact script, in contrast to previous Abbott and Costello features, this one carries more than passing semblance of story credulity. This is their last before Lou Costello because incapacitated.

Not to be overlooked, in addition to the script by Robert Lees, Frederic Rinaldo and John Grant, is the expert direction by Charles Lamont. Latter, with extensive experience in the two-reel field of silent comedy, rounds out every comedy sequence with tailored precision.

Abbott and Costello, street candid cameramen, become mistaken for Detroit gunmen by bank robber Sheldon Leonard, are bystanders at the bank holdup and finally head west to Sun Valley to evade arrest on suspicion. Also going west is Leonard and his two thugs, medico Patric Knowles, nurse Elyse Knox, songstress Ginny Simms and Johnny Long with his orchestra, with Miss Simms and band to launch engagement at the winter resort. With the two comics performing as waiters, and laying plans to recover the stolen bank coin, picture proceeds to unfold several laugh episodes in the snow and ice district until Abbott and Costello capture the bandit trio and recoup the money.

Comedians launch a fast pace at the start, with the bank robbery, visit to the hospital and wild race to a fire providing plenty of opportunity for physical and dialog zaniness. Even train trip west gives the boys something to do, while Costello's adventures as end man on a snap-the-whip routine on the ice rink is a smackeroo laugh highlight. Climactic routine slides the two boys down the mountainside is a standout chase which also includes Leonard and his confederates.

Abbott and Costello romp in their usual top style, with strong support from Miss Simms, Knowles, Miss Knox, Long and orch, and gang trio of Leonard, Marc Lawrence and Joseph Sawyer.

Miss Simms sings four songs by Harry Revel and Paul Francis Webster, 'I'm Like a Fish Out of Water,' 'Happiness Bound,' 'I'd Like to Set You to Music' and 'Slap Polka,' with the first three having best chance for public consideration. In addition to clicking in presenting the tunes, Miss Simms has advantage of excellent photography throughout. Long and his band, the Four Teens, Helen Young and Gene Williams add to the musical end of the proceedings, although brief appearances of Long in front of the camera for lines display his self-consciousness.

Production layout is of 'A' rating throughout, with photography by far the best provided for the comedy team at Universal. There's class to the settings and general technical contributions. *Walt.*

HENRY WILLSON'S NEW JOB

Henry Willson, formerly v.p. of the Zeppo Marx agency, was last week appointed assistant to Daniel T. O'Shea, president of Vanguard Films, indie production outfit.

Effective June 28.

Henry Aldrich Swings It

(ONE SONG)

Hollywood, June 23.

Paramount release of Walter MacEwen (Michel Kraike) production. Features Jimmy Lydon. Directed by Hugh Bennett. Screenplay by Muriel Roy Bolton; camera, Daniel Fapp; editor, Archie Marshek; song, Jule Styne, Kim Gannon. Tradeshown in L. A. June 22, '43. Running time, **64 MINS.**

Henry Aldrich.....Jimmy Lydon
Dizzy Stevens.....Charlie Smith
Mr. Aldrich.....John Litel
Mrs. Aldrich.....Olive Blakeney
Mimi Gray.....Mimi Chandler
Mr. Bradley.....Vaughan Glaser
Louise Elliott.....Marion Hall
Margie.....Beverly Hudson
Josef Altman.....Fritz Feld
Boyle.....Charles Arnt

Henry Aldrich stumbles his way in and out of trouble in this standard entry in the series which will get adequate reaction in the family houses as a dual supporter. Despite the obvious concoction of misadventure for the juvenile to become focal point of involvement, picture has sufficient basic lightness to carry through as a second feature in the subsequent houses.

Henry, again portrayed by Jimmy Lydon, becomes involved in puppy-love affair with the new high school music teacher, Marion Hall. This projects him into the band as a violinist; his dad gets a slight crush for the teacher; visiting concert violinist loses his valuable Strad through unintentional switch by Henry; and then it becomes the usual merry-go-round until the Strad is returned, and fiddle thieves are thwarted.

Lydon continues to groove neatly as the scholastic muddler who always gets into trouble, with Charlie Smith typed as his dizzy sidekick. Mimi Chandler, daughter of Kentucky senator Happy Chandler, steps in as Lydon's doting 'steady,' with Miss Hall turning in okay performance as the music teacher. John Litel and Olive Blakeney again appear as the parents, with Vaughan Glaser the grouchy principal. Fritz Feld is the temperamental violinist, with Charles Arnt a fast-talking insurance investigator.

Along the line of Henry's musical career, group of the school orch forms a swing band which gets into trouble by playing at a nightspot which is raided by the cops. Beverly Hudson, with brief role of a youthful comedienne, steps in to be vocalist with the band, and handles warbling for one tune by Jule Styne and Kim Gannon, 'Ding Dong, Sing a Song.' Direction by Hugh Bennett maintains good pace to the proceedings. *Walt.*

THE BLACK RAVEN

Producers Releasing Corp. release of Sigmund Neufeld production. Features George Zucco, Wanda McKay, Noel Madison, Bob Randall, Byron Foulger, Charlie Middleton, Robert Middlemass. Directed by Sam Newfield. Story and adaptation, Fred Myton; editor, Holbrook N. Todd; camera, Robert Cline. At New York, N. Y., half dual bill, week June 22, '43. Running time, **62 MINS.**

Bradford.....George Zucco
Lee Winfield.....Wanda McKay
Mike Bardoni.....Noel Madison
Allen Bentley.....Bob Randall
Horace Weatherby.....Byron Foulger
Sheriff.....Charlie Middleton
Tim Winfield.....Robert Middlemas
Sandy.....Glenn Strange
Whitey Cole.....I. Stanford Jolley

Only virtue of 'The Black Raven' is its sometime suspense. It requires a generally faster pace, more inspired direction and peppier dialog. Rates considerably below average for low-budgeters.

Action takes place on a rainy night in a country inn known as the Black Raven, whose owner has a shady past. An assortment of droppers-in, caught in the storm, include an escaped convict who wants to even an old score with the proprietor of the inn, a bank cashier who has absconded $50,000, a boy and gal who are trying to get to Canada to get hitched, the father of the girl who's trying to intercept their elopement, and a man wanted by police who's after the 50 grand. A local sheriff trying to unravel two murders also figures.

The cast lacks impressiveness. Includes George Zucco, Wanda McKay, Noel Madison (vet villian), Bob Randall, Byron Foulger, Charlie Middleton and Robert Middlemass. Only comedy relief, and slight at that, is furnished by Middleton playing the country sheriff. *Char.*

YANKS AHOY

United Artists release of Hal Roach-Fred Guiol production. Stars William Tracy, Joe Sawyer; features Marjorie Woodworth, Minor Watson, William Bakewell, Romaine Callender, Walter Woolf King, Robert Kent. Directed by Kurt Neumann. Screenplay, Eugene Conrad, Edward E. Seabrook; camera, Robert Pittack; editor, Richard Currier; special effects, Roy Seawright. Previewed in Projection Room, N. Y., June 24, '43. Running time, **60 MINS.**

Sgt. Doubleday.....William Tracy
Sgt. Ames.....Joe Sawyer
Phyllis.....Marjorie Woodworth
Capt. Scott.....Minor Watson
Capt. Gillis.....Walter Woolf King
Lt. Reeves.....Robert Kent
Col. Elliott.....Romaine Callender
Ensign Crosby.....William Bakewell
Jenkins.....Frank Faylen
Miss Potter.....Marga Ann Deighton
Helmsman.....Tom Seidel
Lt. Ransome.....Lt. John Canady
Dr. Hadley.....Irwin Stanley
Jap.....Richard Loo
German.....Frank Reicker
Second German.....Rudolph Lindau
Corp. Quinn.....Bud McTaggart
Sailor.....Dan Lloyd
Cook Flynn.....James Finlayson

This slaphappy comedy achieves what may well be a new low for

(Continued on page 20)

Heah She Comes, Boys—
In A Blaze Of Colah
An' A Burst Of Song—
Straight From Music-Show
Headquahtehs—
The Thumpin'est Musical
Attraction Eveh Put Out By
That PARAMOUNT Company...

THIS WEEK

The South Goes

BING

The Nation Goes

DOTTY

As Paramount's 12-Tune Technicolor

Explodes In Flag-Waving 4th-Of-July Premieres

IN 20 SOUTHERN KEYS

Touched Off By Bing And Dotty

ON THE AIR TOM'W

With A Coast-to-Coast "Dixie" Broadcast On The Kraft Music Hall Hour—And Full-Page, Full-Color Ads In "Life" And Other Magazines To Follow!

New York Goes To Dixie

By The Tens Of Thousands Following Last Week's World Premiere At The Paramount, As All Broadway Starts Stomping To These Great New Song Hits ♩ ♩ ♩

DIXIE

IN TECHNICOLOR

starring

Bing Crosby · Dorothy Lamour

with

MARJORIE REYNOLDS

Star-Find of "Holiday Inn"

BILLY DE WOLFE · LYNNE OVERMAN

RAYMOND WALBURN · EDDIE FOY, JR.

Directed by A. EDWARD SUTHERLAND

Screen Play by Karl Tunberg and Darrell Ware · Adaptation by Claude Binyon · A Paramount Picture

From Paramount— the Company that Rings the

FOR WHOM THE BELL TOLLS

July 14th,
Roadshow World Premiere,
N. Y. Rivoli

Strong Films Nip Chi Heat; 'Crash Dive' $31,000 2 Spots, 'Graves'-J. Dorsey 52G

Chicago, June 29.

Opening of several strong films has offset recent slump caused by the heat, and with the beginning of the school vacation it looks like a generally good week in the Loop.

'They Got Me Covered,' coupled with 'The Falcon Strikes Back' at the newly remodeled RKO Grand, is headed for a big $14,000, and dual showing of 'Crash Dive' at the United Artists and Apollo theatres should garner at least $31,000. 'Human Comedy' is going big at the State-Lake and will probably do $25,000 on the second week, and the Chicago is good for $52,000 with 'Five Graves to Cairo' and second week of Jimmy Dorsey's orchestra on the stage.

Estimates for This Week

Apollo (B&K) (1,200; 35-75)—'Crash Dive' (20th). Fine $10,000. Last week, 'Tennessee Johnson' (M-G) and 'Air Wardens' (M-G) (6 days, 2d wk), okay $7,500.

Chicago (B&K) (4,000; 35-75)—'Five Graves to Cairo' (Par) (1st wk) and Jimmy Dorsey orch on stage (2d wk). Sock $52,000. Last week, 'Stranger in Town' (M-G) and Jimmy Dorsey orch on stage, big $50,000.

Garrick (B&K) (900; 35-75)—'Slightly Dangerous' (M-G) (4th week in Loop). Good $8,500. Last week, 'Reveille Beverly' (Col) and 'Senoritas from Chicago' (Col) (6 days, 2d wk) and 'Slightly Dangerous' (M-G) (1 day), pert $6,500.

Grand (RKO) (1,150; 40-75)—'Got Me Covered' (RKO) and 'Falcon Strikes' (RKO). Big $14,000. Last week, 'Walked with Zombie' (RKO) and 'Leopard Man' (RKO) (5 days, 2d wk) and 'They Got Me Covered' (RKO) and 'Falcon Strikes Back' (RKO) (2 days), fine $9,000.

Oriental (Iroquois) (3,200; 28-55)—'Varsity Show' (WB) (Reissue) and Blue Barron orch on stage. Excellent $22,000. Last week, 'He Hired Boss' (20th) and Louis Prima band on stage, nifty $20,000.

Palace (RKO) (2,500; 40-75)—'Seven Days Leave' (RKO) and 'Good Morning, Judge' (U). Bright $16,000. Last week, 'Flight Freedom' (RKO) and 'Rhythm Islands' (U) (4 days, 2d wk), neat $17,000.

Roosevelt (B&K) (1,500; 35-75)—'Mission Moscow' (WB) (2d wk). Very good $16,000. Last week, brilliant $19,000.

State-Lake (B&K) (2,700; 35-75)—'Human Comedy' (M-G) (2d wk). Smash $25,000. Last week, terrific $30,000.

United Artists (B&K) (1,700; 35-75)—'Crash Dive' (20th). Great $21,000. Last week, 'Slightly Dangerous' (M-G) (6 days, 3d wk) and 'Crash Dive' (20th), snug $12,000.

Woods (Essaness) (1,200; 35-75)—'At Dawn We Die' (Rep) and 'Spy Train' (Mono). Good $7,600. Last week, 'Young and Willing' (UA) and 'Alibi' (U) (3 days, 2d wk) and 'At Dawn We Die' (Rep) and 'Spy Train' (Mono) (4 days), nice $7,100.

'Johnny' Lush $7,000 In Mildish Montreal

Montreal, June 29.

Heat waves, holdovers and income tax payment week will pull down grosses currently.

Estimates for This Week

Palace (CT) (2,700; 30-62)—'Five Graves Cairo' (Par) (2d wk). Good $6,500 in sight after smash $10,500 opener.

Capitol (CT) (2,700; 30-62)—'Johnny Comes Marching' (U) and 'Holmes in Washington' (U). Pointing to lush $7,000. Last week, 'Immortal Sergeant' (20th) and 'Has What It Takes' (Col) (2d wk), smart $6,600.

Loew's (CT) (2,800; 35-67)—'Hello, Frisco' (20th) (3d wk). Pacing sock $7,000 following wham second stanza at $9,500.

Princess (CT) (2,300; 30-52)—'3 Hearts Julia' (M-G) and 'Dr. Gillespie's New Assistant' (M-G). Sighting good $5,500. Last week, 'Tennessee Johnson' (M-G) and 'Air Raid Wardens' (M-G), $4,500.

Strand (United Amusement) (750; 35-45)—'Kid Dynamite' (Mono) and 'Prison Mutiny' (Mono). Sound $2,800. Last week, 'Gentle Gangster' (Rep) and 'Shantytown' (Rep), average $2,500.

Orpheum (Ind) (1,100; 30-60)—'Lives Bengal Lancers' (Par) and 'Waikiki Wedding' (Par) (reissues) (2d wk). Stout $2,500 in sight after fine $3,000 opener.

St. Denis (France-Film) (2,500; 30-40)—'La Dame Malaca' and 'L'Amour Veille.' Seasonable $3,000. Last week, 'Le Revolte' and 'Achille,' good enough $3,400.

Lana Tops Mpls. At Brisk $14,000

Minneapolis, June 29.

'Slightly Dangerous' and 'Bataan' have the boxoffice spotlight currently, with the former well out in the lead. Holdovers still registering are 'More the Merrier' and 'Edge of Darkness,' in their third weeks, and 'My Friend Flicka,' in its second. Extreme heat has deflated takings. It's the season's longest and most severe torrid wave to date.

Estimates for This Week

Aster (Par-Singer) (900; 17-28)—'Follow Band' (U) and 'Clancy Street Boys' (Mono), dual first-runs. In for five days and headed for good $1,700. 'Let's Have Fun' (Col) and 'Queen of Broadway' (PRC), dual first-runs, open today (29). Last week, 'Has What It Takes' (Col) and 'Night for Crime' (PRC), satisfactory $1,600 in five days.

Century (P-S) (40-55)—'Friend Flicka' (20th) (2d wk). Has shown goodly measure of strength, matinee trade being particularly brisk. Looks like healthy $7,500 after strong $9,500 first week.

Gopher (P-S) (1,000; 35)—'Hangmen Also Die' (UA). Public here shying from war pictures of this type unless they possess superlative merit. They're going for this one, and will back it for very good $4,000. Last week, 'Air Raid Wardens' (M-G), big $4,300.

Lyric (P-S) (1,091; 40-55)—'More the Merrier' (Col) (3d wk). Moved here after two very big weeks at the State, and still rolling. Heading for fine $6,000 on top of $28,000 initial fortnight. Last week, 'Edge of Darkness' (WB) (2d wk), satisfactory $5,000 after good $9,200 at Orpheum first week.

Orpheum (P-S) (2,800; 40-55)—'Bataan' (MGM) (2d wk). Drops from preponderance of war pictures, but cast names and merits should carry it through to fine $11,500. Last week, 'Cabin Sky' (M-G), good $10,500.

State (P-S) (2,800; 40-55)—'Slightly Dangerous' (M-G). Mixed opinions on this one, but Turner-Young combo, and public's yen for escape entertainment, will lift gross to strong $14,000. Last week, 'More the Merrier' (Col) (2d wk), fine $10,000 on top of smashing $18,000 first canto.

Uptown (Par) (1,000; 25-44)—'In Which We Serve' (UA). First neighborhood showing. Fair $3,000 indicated. Last week, 'Random Harvest' (M-G), big $4,500.

World (Par-Steffes) (350; 40-65)—'Edge of Darkness' (WB) (3d wk). Moved here after week each at Orpheum and Lyric. Modest $2,000 in prospect. Last week, 'Five Graves' (Par) (3d wk), good $1,800, making $15,000 for run, including $11,000 Orpheum first session.

'LADY' SOLID $16,000 AS PROVIDENCE PACER

Providence, June 29.

Providence theatregoers who haven't seen a burlesque show in years hereabouts are apparently intrigued by the 'Lady of Burlesque' handle at Loew's State and are giving the spot one of the greatest weeks it has had in some time. Majestic's 'Mission to Moscow' is also getting a nice play. 'Frankenstein Meets Wolf Man' is doing nicely in its second week at RKO Albee.

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Frankenstein Meets Wolf Man' (U) and 'Devil With Hitler' (UA) (2d wk). Nice $11,000 after zowie $15,000 in opening stanza.

Carlton (Fay-Loew) (1,400; 30-50)—'Tonight We Raid Calais' (20th) (2d run). Good $3,000 despite heat. Last week, 'Moon Down' (20th) and 'Cowboy from Manhattan' (20th) (2d run), fairish $2,500.

Fay's (Indie) (2,000; 30-50)—'Payoff' (PRC) and Gay 90s Revue on stage. Up for slightly better than average $7,000. Last week, 'Quiet, Please, Murder' (20th) and vaude, so-so $6,000.

Majestic (Fay) (2,200; 30-50)—'Mission to Moscow' (WB) and 'All by Myself' (20th). Hefty $12,000. Last week, 'White Savage' (20th) and 'Tonight We Raid Calais' (20th), sock $13,000.

Metropolitan (Indie) (3,200; 30-55)—'False Faces' (Mono) and Virginia Weidler and Ada Leonard's All-American Girl Orch on stage for three-day weekend. Fairly good $7,000. Last week, 'Gentle Gangster' (Rep) and Andrews Sisters and Mitchell Ayres orch on stage, nifty $9,800 three-day stand.

State (Loew) (3,200; 30-50)—'Lady of Burlesque' (M-G) and 'Boy from Stalingrad' (M-G). Solid $16,000. Last week, 'Hitler, Madman' (M-G) and 'After Midnight with Boston Blackie' (Col), good $12,000.

Strand (Indie) (2,000; 30-50)—'Five Graves to Cairo' (Par) and 'Shanty Town' (Par). Opened Monday (28). Last week, 'Crime Doctor' (Col) and 'Great Lite' (Col), zowie $10,000.

First Runs on Broadway

(Subject to Change)

Week of July 1

Astor—'Best Foot Forward' (M-G) (29).
(Reviewed in current issue)

Capitol—'Stage Door Canteen' (UA) (2d week).
(Reviewed in 'Variety' May 12)

Criterion — 'Bombardier' (RKO).
(Reviewed in 'Variety' May 12)

Globe—'Crime Doctor' (Col) (3).

Hollywood—'Mission to Moscow' (WB) (10th week).
(Reviewed in 'Variety' May 5)

Music Hall—'Youngest Profession' (M-G) (2d week).
(Reviewed in 'Variety' March 3)

Paramount—'Dixie' (Par) (2d week).
(Reviewed in current issue)

Rialto—'Two Tickets to London' (U) (2).
(Reviewed in 'Variety' June 16)

Rivoli—'Spitfire' (RKO) (4th week).
(Reviewed in 'Variety' Sept. 2, '42)

Roxy—'Coney Island' (20th) (3d week).
(Reviewed in 'Variety' May 19)

Strand—'Background to Danger' (WB) (2).
(Reviewed in 'Variety' June 9)

Week of July 8

Astor—'Best Foot Forward' (M-G) (2d week).

Capitol—'Stage Door Canteen' (UA) (3d week).

Criterion — 'Bombardier' (RKO) (2d week).

Globe—'Crime Doctor' (Col) (2d week).

Hollywood—'Mission to Moscow' (WB) (11th week).

Music Hall—'Youngest Profession' (M-G) (3d week).

Paramount—'Dixie' (Par) (3d week).

Rialto—'Two Tickets to London' (U) (2d week).

Rivoli—'For Whom the Bell Tolls' (Par) (14).

Roxy—'Coney Island' (20th) (4th week).

Strand—'Background to Danger' (WB) (2d week).

'SAVAGE' TORRID IN PORTLAND AT $13,000

Portland, Ore., June 29.

Best bet this week is 'White Savage,' a terrific $13,000 at the Broadway. 'Desperadoes' also is forte at the larger Paramount.

Estimates for This Week

Broadway (Parker) (1,900; 40-65)—'White Savage' (U) and 'Cowboy Manhattan' (U). Terrific $13,000. Last week, 'Cabin in Sky' (M-G) and 'Stranger Town' (M-G), closed third week at high $9,500.

Mayfair (Parker-Evergreen). Polack's Circus on stage, no films.

Orpheum (Hamrick - Evergreen) (1,800; 40-65) — 'Corregidor' (PRC) and 'Crime Doctor' (Col). Good $9,500. Last week, 'Five Graves Cairo' (Par) (2d wk) and 'Sarong Girl' (Mono) (1st wk) husky $10,900.

Paramount (H-E) (3,000; 40-65)—'Desperadoes' (Col) and 'Redhead Manhattan' (Col). Great $11,400. Last week, 'Mission Moscow' (WB) and 'Falcon Strikes Back' (RKO), about same.

United Artists (Parker) (900; 40-65)—'Slightly Dangerous' (M-G) (2d run) and 'Harrigan's Kid' (M-G). Oke $6,200. Last week, 'Assignment Brittany' (M-G) and 'Air Raid Warden' (M-G), fair $8,300.

Heat Nicks B'way But 'Profession' Big $112,000, 'Canteen'-Spitalny Neat 70G, 'Dixie'-Andrews Sis-Ayres Same

A protracted heat spell, which reached the boiling point during the past week but which was followed by a break in the weather yesterday (Tuesday), melted grosses somewhat on Broadway, but where the attractions are of top grade the figures are still highly respectable. However, figured that grosses generally would have been at least 10% better except for the torridity.

New shows of great strength which moved in during the past week number three. The Music Hall teed off Thursday (24) with 'Youngest Profession' and will get $112,000 or over, very big for this time of the year. Also unfolded that day was 'Stage Door Canteen' and the Phil Spitalny band at the Capitol, where a smash $70,000 or over is sighted. This exceeds the previous high under the stageshow policy of the house, in effect more than three months now. Due to the boxoffice power of the bill, the Cap has extended the contract on Phil Spitalny to four weeks with options running to a total of 10.

Paramount is battling the warmth valiantly with 'Dixie' and a stageshow including the Andrews Sisters and the Mitchell Ayres orch. On the first week ended last night (Tuesday) the gross stood at a powerful $70,000.

Poorest in a long time is the $19,000 or thereabout which the State will get with 'Pilot No. 5' on first-run, plus the Duncan Sisters, Pinky Lee and Louis Jordan. All other houses range from slow to only okay.

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—'Best Foot Forward' (M-G). Opened here yesterday (Tuesday) after a run of nearly 17 weeks with 'Human Comedy' (M-G) for fine profit; final six days was $10,000, okay, the prior (16th) week $11,000.

Capitol (Loew's) (4,820; 35-$1.10)—'Stage Door Canteen' (UA) and Phil Spitalny. B.o. powerhouse of picture and band running gross to sock $70,000 or over, highest house has scored under stageshow policy in effect more than three months. Band is signed for four weeks minimum, with options extending to total of 10 weeks. Last week here, third for 'Bataan' (M-G) and Bob Allen orch, Helen O'Connell, Willie Howard and William Gargan, close to $40,000, good.

Criterion (Loew's) (1,700; 35-75)—'Cabin in Sky' (M-G) (5th-final wk). Tapering off to $13,000, satisfactory enough, while last week (4th) topped $18,000. 'Bombardiers' (RKO) opens tomorrow (Thursday).

Globe (Brandt) (1,416; 35-85)—'Mr. Big' (U) (3d-final wk). Looks about $6,500, mildish, on the blowoff; last week (2d) also slow at $7,700.

Hollywood (WB) (1,499; 44-$1.25)—'Mission to Moscow' (WB) (9th wk). Only about $10,500, slim, this week, while last (8th) was $12,500, but in both cases fair profit. Remains until 'This Is the Army' (WB) opens sometime during the week of July 26, exact date yet to be set.

Palace (RKO) (1,700; 28-75)—'White Savage' (U) and 'Ox-Bow Incident' (20th), both 2d run, dualed. This pair will account for about $10,000, pretty good. Last week, 'Crash Dive' (20th) (2d run) and 'Sarong Girl' (Mono), $9,500, average.

Paramount (Par) (3,664; 35-$1.10)—'Dixie' (Par) and Andrews Sisters, Mitchell Ayres' band, others, on stage (2d wk). Though held down some by heat still very big at $70,000 scored on first seven days ended last night (Tuesday). The final (4th) week for 'Five Graves to Cairo' (Par), Frank Sinatra and the Gracie Barrie band, $43,500, strong.

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65)—'Youngest Profession' (M-G) and stageshow. Regardless of the weather, a tenstrike at indicated $112,000 or better, immense for this time of the year, and holds. Last week, sixth for 'More the Merrier' (Col) $92,000, very big.

Rialto (Mayer) (834; 28-65)—'Aerial Gunner' (Par). Disappointing at $7,500 or near it but fair enough. Last week, third for 'Captive Wild Woman' (U), $5,000, light.

Rivoli (UA-Par) (2,092; 35-99)—'Spitfire' (RKO) (3d wk). Weakening to about $14,000 this week, while the second was also slender at just over $16,000. Sticks until July 11, house closing down several days to prepare for opening July 14 of 'For Whom Bell Tolls' (Par), on which advance sale now is near $10,000, good.

Roxy (20th) (5,886; 55-$1.10)—'Coney Island' (20th) and Enric Madriguera band, Jack Durant and Carmen Amaya (3d wk) on stage. Bettered $105,000 on first week, highest without a holiday house has scored since depression, but while still exceptionally stout on second at $84,000, heat probably cost the house $10,000 on the week. Begins third stanza today (Wednesday).

State (Loew's) (3,450; 35-$1.10)—'Pilot No. 5' (M-G) and vaude, including Duncan Sisters, Pinky Lee, Louis Jordan. Appears only $19,000 tops, slender. Last week, 'Lady of Burlesque' (UA) (2d run) and Lionel Hampton orch topped $26,000, good.

Strand (WB) (2,756; 35-$1.10)—'Action North Atlantic' (WB) and Cab Calloway, plus Dooley Wilson (6th-final wk). Will get about $30,000, suitable, while last week (5th) was $35,000. 'Background to Danger' (WB) and Hal McIntyre orch opens Friday (2).

'CANTEEN' WOW $19,500, 'HANGMEN' 10G, CINCY

Cincinnati, June 29.

Sizzling over-90 temperature in first half, for burg's hottest this season, is not keeping 'Stage Door Canteen' from jamming the Palace for the theatre's modern high mark. Whopper take on this pic is boosting general score for major houses several notches above last week because of catching the overflow.

Only other fresh release, 'Hangmen Also Die,' is a fair marker for the Albee. 'Coney Island,' in its third downtown week, at the Grand, is topping the holdovers. 'Gone With Wind,' on a reissue at the Lyric, still punches enough cage sock to give that house its best marker for quite a spell. 'Mister Big' is on the tall side in its second round at the Capitol.

Estimates for This Week

Albee (RKO) (3,300; 35-55)—'Hangmen Also Die' (UA). Fair $10,000. Last week, 'Coney Island' (20th) (2d wk), great $13,500.

Capitol (RKO) (2,000; 35-55)—'Mister Big' (U) (2d wk). Swell $5,500 following tall $8,500 opening week. Will hold.

Family (RKO) (1,000; 20-30)—'Squadron Leader X' (RKO) and 'Dixie Dugan' (20th), split with 'False Faces' (Rep) and 'Swing Your Partner' (Rep). Normal $2,100. Same last week for 'Has What It Takes' (Col) and 'Boy Stalingrad' (Col), divided with '39 Steps' (PRC) and 'Spy Train' (Mono).

Grand (RKO) (1,430; 35-55)—'Coney Island' (20th). Moveover from Albee for third main-stem sesh. Hefty $7,500. Will hold. Last week, 'It's Great Life' (Col) and 'Two Senoritas Chicago' (Col), perked in last half for a nice $5,500.

Keith's (Libson) (1,500; 35-55)—'Action in North Atlantic' (WB). Switched from Palace for second whirl. Tame $3,500. Last week, 'More the Merrier' (Col), fifth downtown week, okay $3,500.

Lyric (RKO) (1,400; 40-55)—'Gone With Wind' (M-G) reissue). Strong $6,000 for this theatre's biggest take in weeks. Last week, 'Union Pacific' (Par) (reissue), sorry $2,500.

Palace (RKO) (2,600; 35-55)—'Stage Door Canteen' (U). Naturaling for $19,500, a modern record for this house. Pic's long running time the only b.o. holdback for night biz. Will hold. Last week, 'Action North Atlantic' (WB), zipped in last half to hit okay $12,000.

Heat Wave Slows Hub But 'Lady' Fine $34,000 in 2 Spots; 'Action' 26G, H.O.

Average business is the rule here following a break in the sweltering heat the city got first half of the week. But most bills won't regain the initial possibilities, with the exception of 'Action in the North Atlantic,' which is powerful at the Met.

'Lady of Burlesque' is good daydate at Loew's, going to a brisk $34,000 after Sunday shows were given last minute okay by censor. Other bills are h.o.'s, and hanging on.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—'Flight Freedom' (RKO) plus Ozzie Nelson orch, others, on stage. Moderate $25,000. Last week, 'Ox-Bow Incident' (20th) plus 'International Casino Revue,' mild $22,000.

Fenway (M-P) (1,373; 40-60)—'Five Graves Cairo' (Par) plus 'Chatterbox' (Rep). This nabe is way off, $4,600 being below average. Last week, 'Flicka' (20th) plus 'Shantytown' (Mono), oke $5,800.

Memorial (RKO) (2,900; 44-75)—'Crash Dive' (20th) and 'Gildersleeve's Bad Day' (RKO) (2d wk). Fell off to oke $17,500, but remains through July 5. First week, nice $23,000.

Metropolitan (M-P) (4,367; 44-65)—'Action North Atlantic' (WB) plus 'It's Great Life' (Col). Solid draw despite weather, but mediocre start holds it to trim $26,000. Last week, 'Five Graves Cairo' (Par) and 'Chatterbox' (Rep), good $22,700.

Orpheum (Loew) (2,900; 44-65)—'Lady Burlesque' (UA) plus 'American Empire' (UA). Okayed for Sunday showings amid plenty of bally, for fine $23,000. Last week, 'Bataan' (M-G) and 'Let's Have Fun' (Col), same.

Paramount (M-P) (1,300; 33-60)—'Five Graves Cairo' (Par) and 'Chatterbox' (Rep). Here from one frame at Met; fairly good $14,000. Last week, 'Flicka' (20th) and 'Shantytown' (Mono), oke $13,500.

State (Loew) (3,200; 44-65)—'Lady Burlesque' (UA) and 'American Empire' (UA). This nabe is taking a terrific shellacking. Current attraction so-so $11,000. Last week, 'Bataan' (M-G) and 'Let's Have Fun' (Col) dropping out of picture to $9,000.

Translux (Translux) (900; 28-65)—'Westland Murder' (U) and 'Murder on Air' (U) (reissue). Slow $3,000. Last week, 'Ghosts on Loose' (Mono) plus 'Two Weeks to Live' (RKO), nice $4,200.

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. . . These are actual audience comments from previews held on the East and West coasts!

Detroit Back to Normal; 'Crash Dive' Great $36,000, 'Lady' Strong $24,000

Detroit, June 29.

Hard hit by last week's race riots, which saw martial law and a curfew clamped on the city following 34 street slayings, the loop business here is swinging back to normal amazingly fast. First-run exhibitors are shaking their heads over the tendency of the public to keep on coming, despite heat waves and riots, and adjusting themselves to new theatre hours which see boxoffices closed at 9 p.m. to meet the now slightly relaxed military regulations.

However, what juvenile mobism can do to pix business when coupled with racial antagonism was reflected in last week's grosses, down an estimated 40%, when people stayed off the streets and houses were closed at 6:30 p.m. to meet the earlier curfew. Biggest surprise is the swing back this week to almost normal business as troops still patrol the streets. Both the Fox, with 'Crash Dive' and 'Follow the Band,' and the Michigan, with 'Lady of Burlesque' and 'Somewhere in France,' are hitting toward sock grosses while other fresh bills, notably 'Mission to Moscow' and 'Truck Busters,' at the Palms-State, and 'Presenting Lily Mars' and 'Pilot No. 5,' at the United Artists, show strength.

Estimates for This Week

Adams (Balaban) (1,700; 55-75)—'Desperadoes' (Col) (2d wk) and 'It's a Great Life' (20th). Former switched from Fox, with good $8,000 indicated. Last week, 'Got Me Covered' (RKO) (2d wk), and 'Rhythm of Island' (U), sorry $6,800.

Broadway-Capitol (United Detroit) (2,800; 55-75)—'Air Force' (WB) and 'Ladies Day' (RKO) (2d wk). Pair switched in from Michigan, sight okay $10,000. Last week, 'Happy Go Lucky' (Par) and 'Saludos Amigos' (3d wk), switched-in pix flattened to $7,200.

Fox (Fox-Michigan) (5,000; 55-75)—'Crash Dive' (20th) and 'Follow Band' (U). Bouncing back from riots with great $36,000. Last week, 'Desperadoes' (Col) and 'Two Senoritas From Chicago' (Col) skidded to good $23,600.

Madison (United Detroit) (1,800; 55-75)—'Keeper of Flame' (M-G) and 'Crystal Ball' (UA). Okay $4,000 on repeat. Last week, 'Lucky Jordan' (Par) and 'Hitler's Children' (RKO), mowed down to $3,000 level.

Michigan (United Detroit) (4,000; 55-75)—'Lady of Burlesque' (UA) and 'Somewhere in France' (UA). Strong $24,000. Last week, 'Air Force' (WB) and 'Ladies Day' (RKO), riots cut to $12,000.

Palms-State (United Detroit) (3,000; 55-75)—'Mission to Moscow' (WB) and 'Truck Busters' (WB). Looking good with $12,000 anticipated. Last week, 'Hangmen Also Die' (UA) and 'Silver Skates' (Mono), riots held down to $9,500.

United Artists (United Detroit) (2,000; 55-75)—'Lily Mars' (M-G) and 'Pilot No. 5' (M-G). Great beginning, with $18,000 expected. Last week, 'Human Comedy' (M-G) and 'Harrigan's Kid' (M-G) (3d wk), not bad $8,000.

Heat Clips L'ville But 'China' Forte $10,000

Louisville, June 29.

Holdovers plus summer heat are slowing the pace here slightly this week but the dip is not severe. Weekends continue to get a terrific play, and the downtown houses get all the patronage they can handle.

'China,' at the Rialto, has things pretty well sewed up, due to h.o.'s at other principal houses. Dualled 'Captive Wild Woman' and 'Sarong Girl' at the Strand are catching nice trade.

Estimates for This Week

Brown (Fourth Avenue-Loew's) (1,400; 30-50)—'Coney Island' (20th). Looks big on moveover from Rialto. Facing for solid $4,500. Last week, 'Bataan' (M-G) and 'Great Life' (Col) did good biz on moveover at $3,800.

Kentucky (Switow) (1,200; 15-25)—'Hello Frisco' (20th) and 'Chetniks' (20th). Weekend spelled usual heavy take. Good $1,900 for stanza. Last week, 'Cabin in Sky' (M-G) and 'Meanest Man' (20th), good $1,800.

Loew's State (Loew's) (3,300; 30-50)—'Lily Mars' (M-G) and 'American Empire' (UA) (2d wk). Clicking on h.o. stanza at fine $9,000 after last week's lusty $13,000.

Mary Anderson (Libson) (1,000; 30-50)—'Mission Moscow' (WB) (2d wk). Much-discussed film still getting good play at strong $4,000 after last week's sturdy $5,000.

Rialto (Fourth Avenue) (3,400; 30-50)—'China' (Par). Didn't rate any raves from crix but the patrons are giving it nice response, indicating good $10,000. Last week, 'Coney Island' (20th), strong $12,000 and moveover.

Strand (Fourth Avenue) (1,400; 30-50)—'Captive Wild Woman' (U) and 'Sarong Girl' (Mono). Just the type bill to appeal to patrons of this house. Bumper $4,000. Last week, 'Forever and Day' (RKO) and 'Prelude to War' (WAC), oke $3,500.

Vauder's 750G

Continued from page 1

kept changing cast members, and last night (29), when the show started on its second year one found that just Murray, Marie Wilson, Vivian Marshall, Park and Clifford, the line and Carlton Kelsey, musical director, were left of the original lineup.

Capacity houses are the rule seven nights a week and three matinees. At $1.65 top, excepting Saturday when the $2.20 tariff is invoked, Murray has done a business over the year averaging close to a $14,000 weekly, with combined operations weekly being around $10,000. And Murray's original investment was $5,000. Show is in house operated by a group including Sid Grauman, Lloyd Bacon and Matt Allen, who get their percentage for rental from the top.

'Mission,' Hefty $14,000, Buff. Ace; 'Mars' 12G, 2d

Buffalo, June 29.

Biz is leveling off in current week, but continuing oke. Top newcomer is 'Mission to Moscow,' at Great Lakes, but 'Presenting Lily Mars,' at Buffalo, is only a step behind, although on its holdover session.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Lily Mars' (M-G) and 'Raid Calais' (20th) (2d wk). Cheerful $12,000. Last week, amazing $21,000, and far larger than forecast.

Great Lakes (Shea) (3,000; 35-55)—'Mission Moscow' (WB) and 'Aerial Gunner' (Par). Controversial subject, but looks hefty $14,000, not bad for this week. Last week, 'China' (Par) and 'American Empire' (UA) (2d wk), bangup $11,000 for holdover.

Hipp (Shea) (2,100; 35-55)—'Ox-Bow Incident' (20th) and 'Jitterbugs' (20th). Trim at $11,000 or near. Last week, 'Crash Dive' (20th) and 'Young Willing' (UA), moved here from Buffalo, sparkling $9,000.

Lafayette (Basil) (3,300; 35-55)—'How's About It' (U) and 'Soldiers With Guns' (U). Brisk $5,900. Last week, 'White Savage' (U) and 'Holmes in Washington' (U) (2d wk), fine $7,500.

20th Century (Ind) (3,000; 35-55)—'Pride Yankees' (RKO) and 'Falcon Strikes Back' (RKO). Sad $6,500. Last week, 'Spitfire' (RKO) and 'Clancy Street Boys' (Mono), neat $12,000.

'Action,' Trim $15,000, Tops Denver, 2 Houses

Denver, June 29.

'Assignment in Brittany' and 'Three Hearts for Julia' at the Orpheum are getting the best gross for a single house this week. However, 'Action in North Atlantic,' heading a dualer, is actual topper in town playing day-date at the Denver and Esquire.

Estimates for This Week

Aladdin (Fox) (1,400; 30-65)—'Coney Island' (20th) and 'Mysterious Doctor' (WB), after a week at each Denver and Esquire. Big $8,000. Last week, 'White Savage' (U) and 'Came Blow Up America' (20th), after week at Denver and Esquire, fine $6,000.

Broadway (Fox) (1,040; 30-65)—'Land Is Mine' (RKO) and 'Harrigan's Kid' (M-G), after Orpheum week. Fair $3,500. Last week, 'Slightly Dangerous' (M-G) and 'Tennessee Johnson' (M-G), after Orpheum week, fine $4,500.

Denham (Cockrill) (1,750; 30-60)—'Five Graves Cairo' (Par) (3d wk) and 'Salute Three' (Par) (2d wk). Mighty good $7,500 for third session on 'Graves.' Last week, nice $9,000.

Denver (Fox) (2,525; 30-65)—'Action North Atlantic' (WB) and 'Redhead Manhattan' (Col), day-date with Esquire. Nice $12,000. Last week, 'Coney Island' (20th) and 'Mysterious Doctor' (WB), also at Esquire, great $17,000.

Esquire (Fox) (742; 30-65)—'Action North Atlantic' (WB) and 'Redhead Manhattan' (Col), also at Denver. Good $3,000. Last week, 'Coney Island' (20th) and 'Mysterious Doctor' (WB), also at Denver, big $3,500.

Orpheum (RKO) (2,600; 30-65)—'Assignment Brittany' (M-G) and '3 Hearts Julia' (M-G). Fine $13,300. Last week, 'Land Is Mine' (RKO) and 'Harrigan's Kid' (M-G), fine $12,000.

Paramount (Fox) (2,200; 30-50)—'Young Willing' (UA) and 'Song of Texas' (Rep). Oke $8,500. Last week, 'Powers Girl' (UA) and 'It's Great Life' (Col), big $9,500.

Rialto (Fox) (878; 30-65)—'White Savage' (U) and 'Came Blow Up America' (20th), after a week each Denver, Esquire, Aladdin. Good $3,000. Last week, 'Crystal Ball' (UA) and 'Agents Meet Ellery Queen' (Col), here via Denver, Esquire, Aladdin route, fine $3,700.

Mich. Theatres Sell $20,000,000 in Bonds

Detroit, June 29.

Bond selling in Michigan's picture houses is no occasional monthly flurry.

Report turned in by Edward Beatty, of the Butterfield chain and acting head of the picture industry's activities for Michigan, showed that since the state's film houses became war bond agencies last September they have sold a total of more than $20,000,000 in bonds and stamps.

Heat Wave Hits K. C. But 'China' and 'Bataan,' At $15,000 Apiece, Are Big

Kansas City, June 29.

Continued hot weather is producing spotty grosses at the downtown deluxers. But two newcomers are doing big, 'China' at the Newman and 'Bataan' at Midland, running about even to top town. The two holdovers, 'Coney Island' at Esquire, Uptown and Fairway, and 'Hard Way' and 'Night Plane to Chungking' at Orpheum, are steady.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 11-50)—'Coney Island' (20th) (2d wk). Hefty $10,000 after torrid $13,000 opening round.

Midland (Loew's) (3,500; 11-50)—'Bataan' (M-G) and 'Let's Have Fun' (Col). Big $15,000. Last week, 'Lily Mars' (M-G) and 'After Midnight (Col) (2d wk), nice $9,500.

Newman (Paramount) (1,900; 11-50)—'China' (Par). Husky $15,000. Last week, 'Five Graves Cairo' (Par) (2d wk), lively $8,000 following bangup $16,500 first frame.

Orpheum (RKO) (1,600; 15-50)—'Hard Way' (WB) and 'Night Plane Chungking' (Par) (2d wk). Okay $7,500 after good $8,700 opening session.

Tower (Fox-Joffee) (2,110; 10-50)—'Swing Partner' (Rep) and 'Shantytown' (Rep), with vaude. So-so $7,500. Last week, 'Corregidor' (PRC) and 'Raid Calais' (20th), with vaude, nice $8,500.

Sears Repudiates Wood On UA Sales Pressure

Grad Sears, returning to New York from the Coast Friday (25), issued a statement refuting charges by P. J. Wood, secretary of the Independent Theatre Owners of Ohio, that United Artists was forcing exhibitors to buy other United Artists features and Hopalong Cassidy westerns when negotiating for 'Stage Door Canteen.'

Sears said it has always been UA policy to sell pictures singly and asked that exhibitors report any instances where a 'Canteen' deal has been held up in order to push sale of other UA product. Sears said, 'I will appreciate definite information on specific instances where this alleged practice has been employed.'

Allied's Anti-50%

Taking exception to the 50% demanded by UA on 'Canteen,' currently playing the Capitol, N. Y., Allied States discussed these terms at a meeting held in Cleveland, Thursday (24), expressing disappointment that 'UA should attempt to foist such terms on the exhibitors, thereby reviving a policy which they felt has been abandoned because discredited.'

Allied board will hold its summer session at Baltimore, Aug. 11-12.

Buckner Guides Flynn

Hollywood, June 29.

Robert Buckner draws the producer chore on 'Uncertain Glory,' Errol Flynn starrer, based on a yarn by Laszlo Vadnay and slated to start in August.

Two other additions to the Buckner production schedule are 'Tower of Strength' and 'George, the Devil and Rosie.'

Lugosi's Hocus-Pocus

Hollywood, June 29.

African magic, translated to Hollywood via the West Indies, is the theme of 'The Voodoo Man,' next starrer for Bela Lugosi at Monogram.

Story, dealing with aboriginal chiller-diller stuff, rolls early in August, with Sam Katzman and Jack Dietz producing.

Heat Simmers Philly B.O., 'Coney' Tops $28,700, Lyman-Granville-'Band' 23G

Philadelphia, June 29.

The nearby parks and beaches, in face of the heavy heat, are proving more attractive than the downtown films. In most cases air-conditioning proves a bigger attraction than the feature. Bumper crowds ganging up at the open-air Robin Hood Dell for the summer concerts also making inroads in film patronage.

'Coney Island,' at the Fox, is the only pic that gives the downtown district something to shout about this week.

Estimates for This Week

Aldine (WB) (1,303; 35-75)—'Next of Kin' (U). Heavy advance ballyhoo failed to impress, and will be lucky to reach $7,500. Last week, 'Five Graves' (Par) dug up attractive $7,000 for its third week.

Arcadia (Sablosky) (600; 35-75)—'Ox-Bow Incident' (20th) (2d run). Opened today (29). Last week, 'Cabin in Sky' (M-G) did fair $3,000 for second week of second run here.

Boyd (WB) (2,560; 35-75)—'Lily Mars' (M-G) (3d wk). Holding up well enough for third week, with $14,500. Second week, big $18,200.

Earle (WB) (2,768; 35-75)—'Follow Band' (U) with vaude, including Bonita Granville, Abe Lyman orch. Stage show has surprising punch at the b.o. Neat $23,000. Last week, 'Jitterbugs' (20th), with Kenny Baker and Bob Chester's band, built big all week, winding up with attractive $22,000.

Fox (WB) (2,245; 35-75)—'Coney Island' (20th). Leads field with $24,200. Also tucked away fat $4,500 for twin showing at Earle on Sabbath. Last week, 'Hangmen Also Die' (UA) showed little strength with $16,900, with added $2,200 for the Sunday Earle showing.

Karlton (WB) (1,066; 35-75)—'More Merrier' (Col) (2d run). Warners checked out of the house on Thurs. (24) with merry $8,200. William Goldman followed in and readying for early opening (see story in Pictures section).

Keith's (Goldman) (2,220; 35-75)—'Land Is Mine' (RKO) (2d run, 2d wk). Despite little justification for a second week, may come close to $3,000. Last week showed little life with about $3,600.

Mastbaum (WB) (4,692; 35-75)—'Lady of Burlesque' (UA) (2d wk). Dipped to light $18,500 after average opening of $26,000.

Stanley (WB) (2,916; 35-75)—'White Savage' (U). Scaring up little excitement and be plenty lucky to bag $15,900. Last week, 'China' (Par) skipped through third week with a fair $12,800.

Stanton (WB) (1,457; 35-75)—'Pilot No. 5' (M-G) (2d wk). Figures on hitting $7,000 for holdover. Last week, after slow start, neat $8,200.

Heat Boffs Legit

Continued from page 1

money back. Even at night when the cooling plants were supposed to be working, people quit theatres, saying the interiors were torrid, but some didn't bother to demand refunds.

Managers are fearful that if the word gets around, that the theatres are not cooled, attendance will be vitally affected. There are at least three legiters not dependent on ice for their cooling systems but business at such houses is just as likely to be dented for the above reason.

Cooling systems really developed summer business on Broadway, whose shows used to fold during the heated period, although there were always a few exceptions during the heyday of revues. Expected that a concerted move will be made to assure deliveries. There is no ice shortage. It's a matter of getting the men to deliver the stuff.

'JITTERBUGS'-WELK LEAD INDPLS., $17,000

Indianapolis, June 29.

Biz continues hotter than the weather at most downtown ticket windows, with nothing wrong anywhere that a good attraction won't cure. 'Jitterbugs,' coupled with Lawrence Welk band show on stage, is collecting the big coin at the Circle, with 'Bombardier' leading the straight filmers at the Indiana and 'Lily Mars' running strong on holdover at Loew's.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-55)—'Jitterbugs' (20th), with Lawrence Welk orch, Band, with strong support from acts, gets credit for bangup $17,000. Last week, oke $9,000 with double dose of horror, 'Walked With Zombie' (RKO) and 'Leopard Man' (RKO).

Indiana (Katz-Dolle) (3,300; 30-50)—'Bombardier' (RKO) and '2 Weeks to Live' (RKO). Biz slightly off with war feature, but still good at $12,000. Last week, terrific $15,000 with 'Coney Island' (20th) and 'Raid Calais' (20th).

Keith's (Indie) (1,200; 30-55)—'Hitler, Beast of Berlin' (PPC) plus vaudeville. Summer slump hangs on, with below-par $3,800 in prospect for four-day weekend. Slightly better $3,900 with 'Traitor Within' (Rep) and stage show last week.

Loew's (Loew's) (2,450; 30-50)—'Lily Mars' (M-G) and 'After Midnight With Blackie' (Col). Satisfactory $8,500 on second week after elegant $13,200 on first stanza.

Lyric (Katz-Dolle) (1,600; 30-50)—'Coney Island' (20th) and 'Raid Calais' (20th). Swell $5,000 on moveover. Last week, nifty $4,200 with 'China' (Par) and 'High Explosive' (Par), also on moveover.

Cavallaro Orch Boosts 'They Came,' Cleve., 36G

Cleveland, June 29.

Name bands and action thrillers, the Palace's keys to big biz, are smashing all its summer b.o. records for the last decade. Teamwork of Carmen Cavallaro's orch and 'They Came to Blow Up America' is socking up another smart draw for RKO de luxer despite sizzling heat.

'Stage Door Canteen' also pulling heavily for $21,000 at State but 'Mission to Moscow' n.s.g. at Hipp.

Estimates for This Week

Allen (RKO) (3,000; 35-55)—'White Savage' (U) (2d wk). Consistently good $7,500. Last week torrid $13,000.

Hipp (Warners) (3,700; 35-55)—'Mission to Moscow' (WB). Raves from half of cricks but ticket-buying very sluggish, only fair $15,000. Last week, 'Crash Dive' (20th) (2d wk), excellent at $13,000.

Lake (Warners) (800; 35-55)—'Crash Dive' (20th) (3d wk). Swimming along nicely on shiftover, $3,500. Last frame, 'Flight for Freedom' (RKO) (3d wk), also fine at $3,000.

Palace (RKO) (3,700; 35-85)—'Came to Blow Up America' (20th) with Carmen Cavallaro's orch on stage. All-round pleasing bill, stout $26,000 likely, and liable to jump up if weather cools. Last week, 'Follow the Band' (U) with Horace Heidt's orch topped $36,000.

State (Loew's) (3,450; 35-55)—'Stage Door Canteen' (UA). Sweet opening and tip-top $21,000-plus in sight, with probable h.o. Last week, 'Pilot No. 5' (M-G) kicked the bucket, $9,500.

Stillman (Loew's) (2,700; 35-55)—'Lily Mars' (M-G) (3d wk), swell $7,000 after garnering great $10,500 last week.

'Merrier' Merry $27,000 To Set Brooklyn Pace

Brooklyn, June 29.

Heat wave is driving a goodly portion of populace to Coney-Brighton beachfronts. Fabian Paramount leading the downtown deluxers by displaying 'More the Merrier' and 'Night Plane From Chungking.' Also okay biz at Fabian Fox in third week with 'Action in North Atlantic' and 'Great Life.'

Estimates for This Week

Albee (RKO) (3,274; 35-65)—'White Savage' (U) and 'Ox-Bow Incident' (20th). Bright $20,000. Last week, 'Came to Blow Up America' (20th) and 'Sarong Girl' (Mono), quiet $15,000.

Fox (Fabian) (4,023; 35-65)—'Action in North Atlantic' (WB) and 'Great Life' (Col) (3d wk). Satisfactory $14,000. Last week, good $17,000.

Metropolitan (Loew's) (3,618; 35-65)—'Pilot No. 5' (M-G) and 'Three Hearts for Julia' (M-G). Placid $15,000. Last week, 'Lady of Burlesque' (UA) and 'Fall In' (UA) (2d wk), okay $14,000.

Majestic (Siritsky) (1,850; 25-50)—'Wayward Girls' (Indie) and 'Spy Train' (Mono). Dull $1,000. Last week, 'No Greater Sin' (Indie) and 'Adolescence' (Indie), mild $1,500.

Paramount (Fabian) (4,020; 35-65)—'More the Merrier' (Col) and 'Night Plane From Chungking' (Par). Socko $27,000. Last week, 'Five Graves to Cairo' (Par) and 'Red Head From Manhattan' (Col) (2d wk), oke $14,000.

Strand (WB) (2,952; 35-65)—'At Dawn We Die' (Rep) and 'Song of Texas' (Rep). Profitable $6,500. Last week, 'A Gentle Gangster' (Rep) and 'Two Senoritas From Chicago' (Col), peachy $7,000.

Rep's Three Kid Sisters

Hollywood, June 29.

Jane Withers, Ruth Terry and Dale Evans, three youngsters, draw top spots in 'Three Sisters,' a comedy with music to be produced by Harry Grey at Republic.

Basic idea of the film is youth, modern rhythm and new faces on the screen.

'Action' Great $37,000, Tops Frisco; 'Graves' Nice 17G, 2d, 'Lady' 10G, 4th

San Francisco, June 29.

Biz on upbeat currently, being helped by the closing of schools for summer, and easing of restrictions for Navy personnel on leave. 'Action in the North Atlantic' at the Fox is great $37,000. Holdovers predominate otherwise, with all doing fine biz.

Estimates for This Week

Fox (F-WC) (5,000; 55-75)—'Action in North Atlantic' (WB) and 'Johnny Doughboy (Rep). It takes this big house to get the biz 'Action' is drawing, great $37,000. Last week, 'Coney Island' (20th) and 'Gorilla Man' (WB) (2d wk), big $14,500 for six days.

Golden Gate (RKO) (2,850; 44-75)—'Bombardier' (RKO) (2d wk) plus new stage show with Frankie Masters orch, Ann Corio and Glenn Miller Singers. New stage lineup is powerful, and keeping 'Bombardier' up to terrific $28,000. Last week, with 'Truth or Consequences' radio show on stage, $35,000, sock.

Orpheum (Blumenfeld) (2,440; 60-75)—'Desperadoes' (Col) and 'Has What It Takes' (Col) (2d wk). Still okay at $11,200. Last week, fine $19,103.

Paramount (F-WC) (2,470; 55-75)—'Five Graves Cairo' (Par) and 'Wrecking Crew' (Par) (2d wk). Solid $17,000. Last week, powerful $27,000.

St. Francis (F-WC) (1,475; 55-75)—'Coney Island' (20th) and 'Gorilla Man' (WB) (moveover). Good $12,000 on round-lock policy. Last week, 'Crash Dive' (20th) and 'He Hired Boss' (20th), big $6,000 for four days, and 'Mission Moscow' (WB) and 'Swing Partner' (Rep), good $3,500 in two days.

United Artists (Blumenfeld-UA)—'Lady Burlesque' (UA) and 'Prairie Chickens' (UA) (4th wk). Still going strong at $10,000. Last week, smart $11,800.

Warfield (F-WC) (2,650; 55-75)—'Two Senoritas Chicago' (Col) and 'Furlough Frolics' unit on stage. Hitting okay $22,000. Last week, 'Assignment Brittany' (M-G) and 'Star Time Varieties' on stage, about same.

Esquire (Blumenfeld) (950; 60-75)—'More the Merrier' (Col) (2d week of moveover) and 'Underground Agent' (Col) (2d wk). Seventh first-run week of 'Merrier' finds it still able to draw $8,700 on house's round-clock policy. Last week, strong $10,200.

Key City Grosses

Estimated Total Gross
This Week $2,227,400
(Based on 28 cities, 189 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $1,743,500
(Based on 26 cities, 172 theatres)

'Canteen' Smash $27,000 in Pitt

Pittsburgh, June 29.

'Stage Door Canteen' is this week's Mr. Big at the Penn, where it's giving house smash summer money and big coin for any time of the year. Practically certain to hold over. Another pleasant surprise is 'Ox-Bow Incident' at Harris. Picture was pencilled in merely as a filler between 'Crash Dive' and 'Hit the Ice,' but critical raves, plus followup praise in all the dailies, is turning grim meller into a winner. 'Bombardier' doing fair at Stanley and 'More the Merrier' in seventh and final week at Senator will finish in the money.

Estimates for This Week

Fulton (Shea) (1,700; 30-55)—'Coney Island' (20th). Picture opens Saturday (3) following house's two and a half week shutdown for a repaint job.

Harris (Harris) (2,200; 30-55)—'Ox-Bow Incident' (20th). Headed for fine $10,000, several grand above expectations. Rave reviews, in which crix pointed out parallels between picture and recent Los Angeles zoot war and Detroit race riots, plus continued follow-up praise in all the dailies, helping keep interest high. Meller will probably move to Senator for second week. Last week, third of 'Crash Dive' (20th), off to around $5,500.

Penn (Loew's-UA) (3,300; 30-55)—'Stage Door Canteen' (UA). Smash $27,000, and that'll mean a second week easily. Last week, 'Flight for Freedom' (RKO), way off, around $12,000.

Senator (Harris) (1,750; 30-55)—'More the Merrier' (Col) (7th wk). Longest run any picture has ever split between Harris and Senator. Played three weeks first at previous site. Still in money, despite fact that for last fortnight it's been day-and-dated here and at an East Liberty nabe at a lower scale. Better than $2,000 looked for on the windup, fine. Last week 'Merrier' got around $2,600.

Ritz (WB) (800; 30-55)—'Action North Atlantic' (WB) (3d wk). Shifted here after week each at Stanley and Warners, but has just about washed itself out and won't clock more than $2,000, if that. Last week, 'Five Graves to Cairo' (Par), on moveover from Penn, disappointing at $2,500 in view of brisk biz it got at previous stand.

Stanley (WB) (2,000; 30-55)—'Bombardier' (RKO). Not doing badly considering this is ordinarily kind of picture house would put in with a stage show. Flock of publicity breaks and tieups helping, and flying drama should clock pretty close to $13,000, satisfactory. Last week, 'Lily Mars' (M-G), great at better than $18,000.

Warner (WB) (2,000; 30-55)—'Lily Mars' (M-G) (2d wk). On moveover from Stanley and doing big, which isn't surprising, since it missed a second week at bigger house only by inches. Should grab at least $6,500, maybe more, and may even hold if it doesn't go to the Ritz. Last week, 'Action North Atlantic' (WB), also on moveover from Stanley, under $5,000.

STANWYCK'S 'LADY' NIFTY $16,000, BALTO

Baltimore, June 29.

No letup in excessive heat here is being credited with sending patrons to the air-cooled theatres, with grosses reported above average all around. 'Lady of Burlesque' is faring exceptionally well at Loew's Century, and the combo Hipp, leaning extra heavily on stage layout headed by The Three Stooges and Connie Haines, is chalking up a strong figure for 'Crime Doctor.' Rest of town in the groove.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—'Lady of Burlesque' (UA). Strong $16,000 for Barbara Stanwyck starrer. Last week, second of 'Lily Mars' (M-G), added good $12,900 to socko initial sesh at $20,800.

Hippodrome (Rappaport) (2,240; 17-66)—'Crime Doctor' (Col) plus vaude headed by Three Stooges and Connie Haines. Mopping up on strength of stager and pushing towards big $19,000. Last week, 'Two Senoritas' (Rep) plus heavy stage layout of Carmen Cavallaro orch and Merry Macs drew healthy $17,900, thanks mostly to Cavallaro.

Keith's (Schanberger) (2,460; 17-55)—'Mr. Big' (U). Given big build-up and attracting okay $12,000. Last week, second of 'Five Graves Cairo' (Par), added all right $9,200 to very good opening round at $12,700.

Mayfair (Hicks) (980; 25-50)—'Jitterbugs' (20th). Indicated $4,000. Last week, 'Raid Calais' (20th) was slightly above average at $4,400.

New (Mechanic) (1,680; 17-55)—'Coney Island' (20th) (2nd wk). Holding very well at $5,500 after hitting it off very nicely at $7,200 first time round, very good considering limited seating.

Stanley (WB) (3,280; 20-60)—'China' (Par) (2nd wk). Dropping off rather sharply at $8,500 after rather strong initial sesh at $16,700.

Valencia (Loew's-UA) (1,480; 17-55)—'Lily Mars' (M-G) (moveover). Drawing strong response at above-average $5,500 after two previous good weeks in downstairs Century. Last week, 'Harrigan's Kid' (M-G) mild at $3,700.

Allen's 'Hearts'

Hollywood, June 29.

Paramount front office impressed with Lewis Allen's first directorial effort in 'The Uninvited,' handed him the Cornelia Otis Skinner-Emily Kimbrough biog, 'Our Hearts Were Young and Gay.'

He is a former N. Y. stage director.

'FLICKA' HEFTY IN NEWARK AT $18,800

Newark, June 29.

Accent on air-conditioning is keeping the downtown first runs in the running, but the heat is on, so far as biz is concerned, with the cooling systems as the determining factor and accounting for what pull there is. Of this week's warmed-over fare, only 'My Friend Flicka,' at Proctor's, stands out as choice. Elsewhere, the trade is variable.

Estimates for This Week

Branford (WB) (2,800; 30-90)—'Mr. Big' (U) and 'Buckskin Frontier' (UA). Fair $16,500. Last week, 'Mission to Moscow' (WB) and 'Follow the Band' (U), favorable $17,500.

Capitol (WB) (1,200; 20-55)—'Tennessee Johnson' (M-G) and 'Three Hearts for Julia' (M-G). Around $3,200, n.s.h. Last week, 'White Savage' (U) and 'Cowboy in Manhattan' (U), $3,300.

Paramount (Adams-Par) (2,000; 35-75)—'Five Graves to Cairo' (Par) and 'Gentle Gangster' (Rep) (2d wk). Shading $14,000, good follow-through returns, and will hold for third and final chapter. Last week, swell $19,200.

Proctor's (RKO) (3,400; 35-99)—'My Friend Flicka' (20th) and 'To-night We Raid Calais' (20th). Best bet in town and galloping to trim $18,800. Last week, 'Crash Dive' (20th) and 'Dixie Dugan' (20th) (2d wk), steady $15,000.

State (Loew's) (2,600; 30-85)—'Assignment in Brittany' (M-G) and 'Stranger in Town' (M-G). Comfortable $15,000. Last week, 'Lady of Burlesque' (UA) and 'American Empire' (UA) (2d wk), sock $15,000.

'Comedy' Grand $13,000, Pacemaker in Omaha

Omaha, June 29.

'The Human Comedy,' at the Paramount is the real magnet dragging in crowds during the year's hottest spell this week. Brandeis has 'Hit Parade of 1943' and 'Corregidor' and doing well.

Estimates for This Week

Paramount (Tristates) (3,000; 11-50)—'Human Comedy' (M-G) and 'Tahiti Honey' (Rep). Sock $13,000. Last week, 'Mission Moscow' (WB) and 'Taxi, Mister' (UA), good $7,800.

Brandeis (Mort Singer) (1,500; 11-50)—'Hit Parade 1943' (Rep) and 'Corregidor' (PRC). Big $6,000. Last week, 'Edge Darkness' (WB) and 'Redhead Manhattan' (Col) (2d wk), satisfactory $4,500.

Orpheum (Tristates) (3,000; 11-50)—'Came to Blow Up America' (20th) and 'Holmes in Washington' (U). Nice $8,700 as letdown from series of stage shows. Last week (20-65), 'Laugh Priorities' revue on stage and 'Silver Queen' (UA), fancy $15,600.

Omaha (Tristates) (2,000; 11-50)—'Assignment Brittany' (M-G) and 'Truck Busters' (WB). Fair $7,200. Last week, 'Five Graves Cairo' (Par) and 'Follow Band' (U) moved over from Paramount, $6,800, good, considering.

Town (Goldberg) (1,400; 11-30)—'Riders N. W. Mounted' (Col), 'Mantrap' (Rep) and 'Icecapades Revue' (Rep) triple split with 'Ghost Rider' (Mono) 'Johnny Doughboy' (Rep), 'Clancy St. Boys' (Mono) and 'Can't Escape Forever' (WB), 'Redhead' (Mono) and 'Ghostbreaker' (Par) plus midnight show 'You're the One' (Par). Good $1,500. Last week, 'Let's Have Fun' (Col), 'Wild Horse Stampede' (Mono) and 'Purple V' (Rep) triple split with 'Cowboy Serenade' (Rep) 'South of Pago Pago' (UA), 'Street of Chance' (Par) and 'Pony Post' (U), 'Hidden Hand' (WB) and 'Second Chorus' (Par), with midnight shows, fair $1,200.

Heat Wave Puts Damper on L. A. Biz But 'Action' Smash $12,000 in 4th; 'Ox-Bow' So-So 36½G in Three Spots

Broadway Grosses

Estimated Total Gross
This Week $463,000
(Based on 13 theatres)
Total Gross Same Week
Last Year $283,800
(Based on 13 theatres)

'Canteen' Leads D.C., Wham 24G

Washington, June 29.

'Stage Door Canteen' became the front runner from the moment it opened at Palace last Thursday. The Capitol, with 'Presenting Lily Mars,' changed its one week policy, to hold for another week. 'Cabin in Sky' won a third week at the Columbia.

Estimates for This Week

Capitol (Loew) (3,434; 30-75)—'Presenting Lily Mars' (M-G) with vaude. Nice $20,000 in sight after walloping first week of $31,000.

Columbia (Loew) (1,200; 40-60)—'Cabin in Sky' (M-G) (3d wk). Really a sizzler at $7,500 after second week at nice $10,000.

Earle (WB) (2,210; 30-90)—'Five Graves Cairo' (Par) with vaude. Looks like $22,000, great. Last week, 'Action North Atlantic' (WB) (2d wk), fair $14,500.

Keith's (RKO) (1,800; 30-55)—'White Savage' (U) (2d wk). Good $9,000 after opening week session at nice $15,000.

Metropolitan (WB) (1,800; 30-55)—'Tarzan Triumphs' (RKO). Big $9,500. Last week, 'Mission Moscow' (WB), not for this spot, low $5,000.

Palace (Loew) (2,242; 40-60)—'Stage Door Canteen' (UA). Off to strong start, with walloping $24,000 in sight. Last week, 'Crash Dive' (20th) (2d wk), passable $13,500.

Los Angeles, June 29.

Beach weather is socking first-runs currently, with most theatres down from recent high levels. Only house not seriously affected is Warner's Downtown with 'Action in North Atlantic,' which is hauling down a smash $12,000 for fourth session. This better's the third week's total. Best combo figure is 'Ox-Bow Incident,' but it is merely so-so with $36,500 in three Fox-West Coast houses.

'Hit Parade of 1943,' with robust $25,000 for second stanzas at the two Paramount theatres, is comparatively strong. Most houses are being swept clean of holdovers later this week for new attractions to catch the holiday trade.

Estimates for This Week

Carthy Circle (F-WC) (1,516; 40-85)—'Coney Island' (20th) and 'Air Raid Wardens' (M-G) (2d wk). Nifty $5,000 after swell $6,550 first week.

Chinese (Grauman-WC) (2,034; 40-85)—'Ox-Bow Incident' (20th) and 'Two Senoritas Chicago' (Col). Satisfactory $12,500. Last week, 'Coney Island' (20th) and 'Air Raid Wardens' (M-G), great $15,000.

Downtown (WB) (1,800; 40-85)—'Action North Atlantic' (WB) (4th wk). Smash $12,000 to top satisfactory $11,000 registered last week.

Four Star (UA-WC) (900; 40-65)—'Bataan' (M-G) and 'Stranger Town' (M-G) (2d wk). Sweet $3,200 after first week's $3,300.

Hawaii (G&S) (1,100; 40-75)—'Dr. Renault's Secret' (20th) and 'Undying Monster' (20th) (5th wk-8 days). Winding up run with fine $4,000 to better last week's $3,800.

Hollywood (WB) (2,756; 40-85)—'Action North Atlantic' (WB) (4th wk). Nice $6,000. Last week, good $7,000.

Orpheum (D'town) (2,200; 40-65)—'Swing Partner' (Rep) and Freddie Slack orch on stage. Swingy $18,000. Last week, 'Buckskin Frontier' (UA) and Yvette Dare on stage, fair $15,000.

Pantages (Pan) (2,812; 40-85)—'Land Is Mine' (RKO) (2d wk) and 'Gildersleeve's Bad Day' (RKO). So-so $9,200. Last week, with 'Cowboy Manhattan' (U) supporting, okay $14,200.

Paramount (F&M) (3,389; 44-88)—'Hit Parade 1943' (Rep) and 'Aerial Gunner' (Par) (2d wk). Neat $16,000 after reaching big $22,000 last week.

Paramount Hollywood (F&M) (1,451; 44-88)—'Hit Parade 1943' (Rep) and 'Aerial Gunner' (Par) (2d wk). Grabbing fine $9,000 after last week's excellent $10,000.

RKO Hillstreet (RKO) (2,890; 40-65)—'Land Is Mine' (RKO) (2d wk) and 'Gildersleeve's Bad Day' (RKO). Modest $9,600. Last week, with 'Cowboy in Manhattan' (U) supporting, good $14,500.

Ritz (F-WC) (1,372; 40-85)—'Ox-Bow Incident' (20th) and 'Two Senoritas, Chicago' (Col). Good $7,000. Last week, 'Coney Island' (20th) and 'Air Raid Wardens' (M-G), big $8,200.

State (Loew's-WC) (2,204; 40-85)—'Ox-Bow Incident' (20th) and 'Two Senoritas, Chicago' (Col). Nice $17,000. Last week, 'Coney Island' (20th) and 'Air Raid Wardens' (M-G), sock $22,200.

United Artists (UA-WC) (2,100; 40-85)—'Coney Island' (20th) and 'Air Raid Wardens' (M-G). Wham $9,000. Last week, 'Bataan' (M-G) and 'Stranger Town' (M-G), hefty $8,200.

Vogue (Vogue) (899; 40-50)—'Prison Mutiny' (Mono) and 'Redhead from Manhattan' (Col). So-so $1,200. Last week, 'Only Angels Have Wings' (Col) (Reissue) (2d wk) and 'Junior Army' (Col), fair $1,400.

Wilshire (F-WC) (2,296; 40-85)—'Coney Island' (20th) and 'Air Raid Wardens' (M-G). Sturdy $6,500. Last week, 'Bataan' (M-G) and 'Stranger Town' (M-G), first-rate $6,000.

Wiltern (WB) (2,756; 40-85)—'Action North Atlantic' (WB) (4th wk). Winding up with oke $5,400 after stout $7,000 last week.

NATIONAL BOXOFFICE SURVEY

Escapist fare is all over the boxoffice map currently, with war pictures pushed into the background. Sweltering heat in many cities may have had something to do with the yen for lighter entertainment, as some theatres playing war films suffered a decline in attendance. Most strong films held up despite the heat.

Comedies and escapist pictures doing big biz include 'Stage Door Canteen' (UA), launched this week; 'Coney Island' (20th), 'Lily Mars' (M-G), 'More the Merrier' (Col), 'Mr. Big' (U), 'Hit Parade of '43' (Rep), 'Lady of Burlesque' (UA), 'Dixie' (Par), 'Cabin in Sky' (M-G), 'White Savage' (U), 'Got Me Covered' (RKO), 'Human Comedy' (M-G) and 'Desperadoes' (Col). These productions occupied some 60 deluxers in outstanding keys covered by 'Variety,' with expectation that their combined gross will approximate $910,000.

'Canteen' gives United Artists its second winner in recent weeks, 'Burlesque' continuing to rack up strong totals with a batch of new openings this session. 'Canteen' is sock $70,000 on N. Y. preem, best mark for the Capitol since starting its stage policy over three months ago. Film is pacing Washington with wham $24,000, new modern record in Cincinnati at terrif $19,500, grand $21,000 in Cleveland and smash $27,000 Pittsburgh. 'Burlesqte' looms a fine $34,000 in two Boston houses, strong $18,000 in Pitt, grand $24,000 in Detroit, solid $16,000 in Providence, robust $16,000 in Baltimore, moderate $18,500 in Philadelphia's Mastbaum on holdover and sturdy $10,000 for fourth San Francisco week.

'Coney Island' shapes as the Philly leader with socko $28,700, good on second Balto sesh, smasheroo $84,000 for second N. Y. stanza, solid $15,500 in two L. A. moveover spots, big to hefty on moveovers in Frisco, Indianapolis, Louisville and Cincy, and hefty $10,000 for K. C. holdover. 'Lily Mars' mostly on extended runs currently, is fine to great on second stanzas in Pitt, Indianapolis, Buffalo, Wash. and Louisville, and is solid to great on third sessions in Phiily and Cleveland. Film is grand $18,000 in Detroit and likewise strong on Balto m.o. 'Merrier,' with socko $27,000 in Brooklyn, still is merry in Philly, Minneapolis and Frisco (bangup seventh downtown sesh).

'White Savage,' appearing in five keys, looks bright $20,000 in Brooklyn and leader at terrific $13,000 in Portland. 'Mister Big' shapes big $12,000 in Balto, slow on third N. Y. week and bangup for Cincy holdover. 'Parade' is strong $25,000 in weak L. A. for holdover in two houses and rated big in Omaha. 'Cabin' still looks bright in several spots. 'Dixie' looms as another winner from Paramount with sock $70,000 for initial week at big N. Y. Par. 'Desperadoes' continues trim pickings in Detroit, Frisco and Port. 'Comedy,' with smash $25,000 for second Chi week, is pacing Omaha with rugged $13,000 and rates oke for final six days of 17th week, N. Y. Astor. 'Covered' rates big $14,000 in Chi.

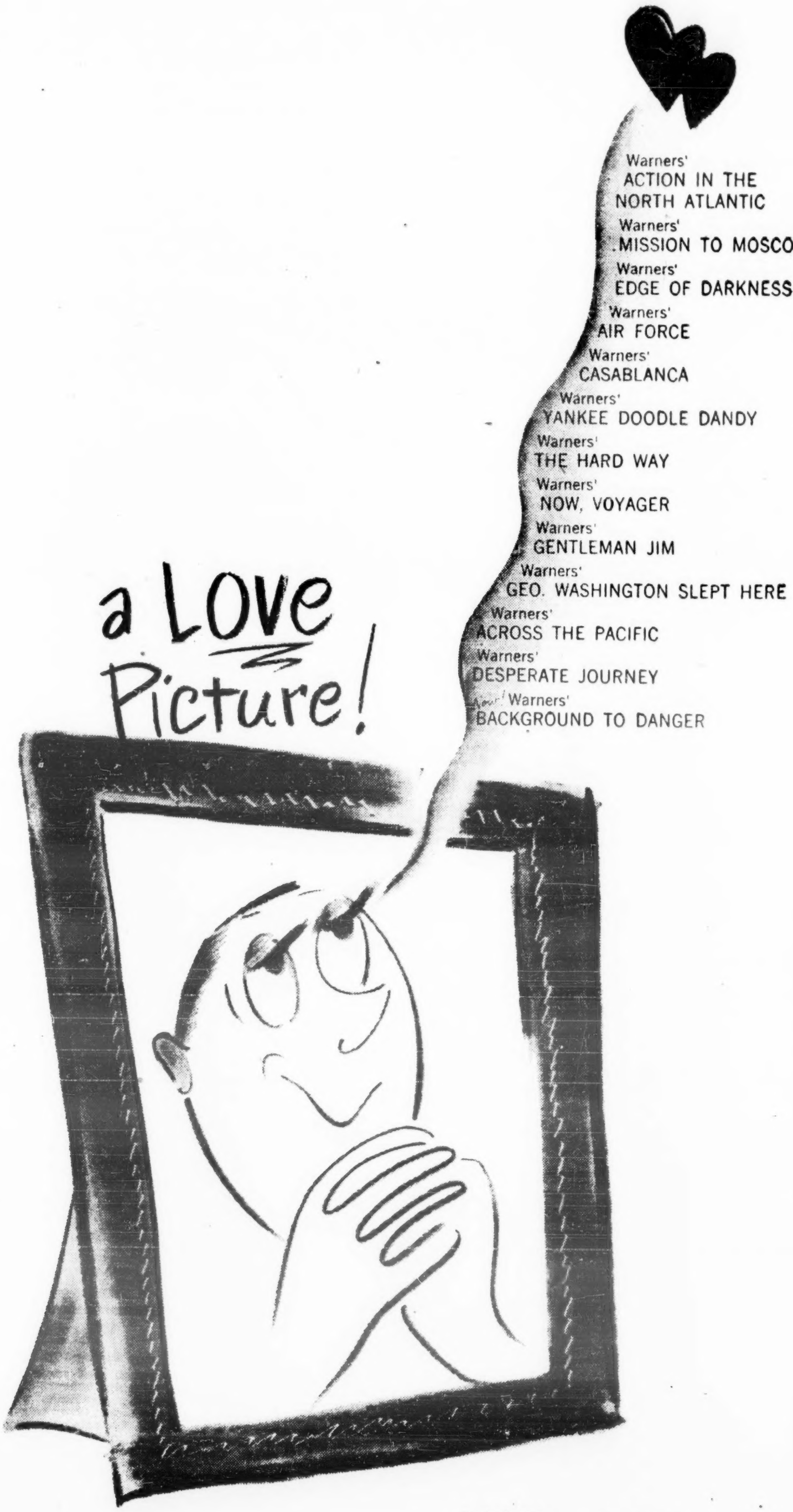
Of war-theme epics, 'Bombardier' (RKO) looks stout, outstanding being its terrif $28,000 for second Frisco sesh. 'Mission to Moscow' (WB) also is gaining momentum with favorable to hefty returns from Chi, Det., Prov. and Buffalo. In same classification, 'Assignment Brittany' (M-G) is leading Denver at fine $13,300. 'Five Graves Cairo' (Par), 'Crash Dive' (20th), 'Action in North Atlantic' (WB), 'Bataan' (M-G) and 'China' (Par), also war pictures, show in most keys to stout biz. 'Youngest Profession' (M-G) looks big $112,000 on first week at N. Y. Music Hall.

Film Stocks

Continued from page 5

derstood that several other film companies, including Columbia, are mulling possibilities of refunding operations that not only would simplify the corporate structures, but bring interest charge savings annually.

Besides figuring that coin unfreezing in Great Britain and New Zealand naturally considerably enhances immediate earnings prospects, investors also are looking towards the post-war market, for film companies are likely to make picture shares outstanding so-called 'peace' stocks. Those corporations with an 'in' on television, too, are being sized up as probably the more valuable of the lot.



Next Warners have the most unusual Love story in years and years!

Jack L. Warner, *Executive Producer*

Join July WAR STAMP Drive!

AN IMPORTANT CAST IN THE MOST VALUABLE ROMANTIC PROPERTY SCREENED THIS SEASON!
CHARLES BOYER
JOAN FONTAINE
Another Academy Award role for Joan
AND A SENSATIONAL PERFORMANCE BY THE SENSATIONAL
ALEXIS SMITH
THE CONSTANT NYMPH
THE MOST EXCITING "OTHER WOMAN" YOU'VE EVER SEEN!
Book success; play success; soon big, big, big screen success!
and CHARLES COBURN PETER LORRE • BRENDA MARSHALL DAME MAY WHITTY • Directed by EDMUND GOULDING
Screen Play by Kathryn Scola • From the Novel and Play by Margaret Kennedy and Basil Dean
Music by Erich Wolfgang Korngold

Film Biz, Radio, Press in Forefront Of Battle to Save Domestic OWI

Washington, June 29.

The radio and film industries have swung their full weight behind the drive to save the Domestic Branch of OWI, and if Congress restores the agency's appropriation much of the credit must go to hard-headed business men from Hollywood and New York's film and radio rows. By letter and telegram and personal appearance before the Senate Appropriations Committee, and by the more effective method of quiet lobbying on both sides of Capitol Hill, the industries have made clear that there must be domestic radio and motion picture bureaus in OWI—or confusion and trouble will result.

Backstopping radio and films in the campaign are the advertising business, magazine and newspaper interests, and many an individual, including big name writers from all parts of the country, as well as a raft of labor unions. Altogether more than 2,000 messages were received by the Senate Appropriations Committee.

As early as last week, before the hearings of the Senate Appropriations Committee had begun, the behind-the-scenes job was beginning to have its effect in the House, where new debates were already starting on the necessity of the chamber's reversing itself.

At Bat for OWI

Here are some of those who have gone to bat for OWI:

Will Hays, who wired the House Appropriations Committee, and then came to town himself to talk to friends on Capitol Hill on behalf of the film bureau. As former Republican National Chairman, Hays carries considerable weight in the boat down here.

George J. Schaefer, WAC chairman, who wired: 'In behalf of the War Activities Committee of the Motion Picture industry, representing all branches of the industry including over 16,500 theatres, I wish to register my hope that the work of the Bureau of Motion Pictures of OWI will not be curtailed to an extent that will reduce the excellent service it is performing in coordinating the activities of all Government departments and in making available valuable information to millions of theatre patrons.'

Editors of the five national newsreels who wired: 'Motion Picture Division of OWI has been of great help in disseminating to over 100,000,000 people weekly motion picture news of the war, of Government activities pertaining to the war. Elimination would be a serious loss.'

Messages From Radio Officials

Neville Miller, NAB chief, who testified Saturday (26) before the Senate Appropriations Committee.

Miller McClintock, president of MBC, who wired: 'Am deeply distressed over possible elimination of Domestic Branch of OWI. It has brought order out of chaos in wartime radio.'

Niles Trammell, president of NBC: 'We do not wish to enter any controversy between Congress and OWI, but wish to make known to you that OWI has given fine cooperation and has rendered valuable assistance to us. Without such a central agency in Government, it would be extremely difficult for us to properly serve our listeners and lend aid to many Government departments requiring time on the air.'

Mark Woods, president of Blue Net: 'The Domestic Branch of OWI, formed in 1942, has been the solution of a practical operation in the scheduling of radio programs pertaining to the multi-government agencies.'

William S Paley, president of CBS, also wired the Senate.

F. R. Gamble, managing director of the American Association of Advertising Agencies: 'It is our belief, based on our experience during the past year and a half, that the great contributions American advertisers, media and agencies are making to help the people understand and do their part in the war by persuasion rather than through compulsion, would be seriously retarded without a central unit to contribute coordination and timing.' He reminded of the former confusion of early 1942, 'when some 20 or 25 different Government departments and bureaus were individually approaching advertisers, agencies and media for help on war themes.'

Paul West, president of the AAAA, testified before the Senate Committee Saturday, as did Chester La Roche, of the War Advertising Council.

Earle Pearson, general manager of the Advertising Federation of America: 'The Federation has had the closest and most helpful contact with Mr. (Gardner) Cowles and his associates'.

Among others who sent messages on behalf of Lowell Mellett's Motion Picture Bureau were: National War Committee for Visual Education; National Association of Visual Education Dealers; Screen Readers Guild of Hollywood; RKO chapter of the Screen Readers Guild; Allied Non-Theatrical Film Association.

Messages on behalf of the advertisers and agencies came also from Clifford Fitzgerald, Blackett, Sample & Hummert, of Chicago; and Richard Messner, v.p. of the Direct Mail Advertisers Association.

Newspaper Plugs

Among the plugs for OWI from the newspaper field are messages from Albert S. Hardy, president of the National Editorial Association, representing several thousand rural newspapers; F. G. Meicher, editor of 'Publishers Weekly'; Washington Newspaper Guild, Claude A. Barnett, of the Associated Negro Press; Merrick Johnson, president of the National Council of Industrial Editors; and William Allen White, noted editor of Emporia, Kas.

Widely known writers who added their support to the OWI Domestic Branch: William L. White, war correspondent, writer and broadcaster; Nunnally Johnson, a magazine and screen writer; Louis Adamic, Van Wyck Brooks, Clifton Fadiman, Owen Johnson, Marquis James, member of the executive committee of the Writers War Board; Marc Connelly, Elmer Rice, president of the Dramatists Guild; J. P. McEvoy, Bernard DeVoto, Kenneth Roberts, Eli Culbertson, Carl Van Doren, William Rose Benet, Manuel Komroff, vice-pres. of the Authors Guild.

Editors of the following mags also piled into the fight: Click, Country Gentleman, Woman's Day, McFadden Publications, Better Homes and Gardens, Parents Magazine, Colliers, Popular Publications, Atlantic Monthly, Mademoiselle, etc. Book publishers also came in heavy.

Chet La Roche's Testimony

Chester J. La Roche, chairman of the War Advertising Council, offered the following testimony before the Senate Finance Committee which met Monday (28) to discuss OWI domestic branch appropriations.

'The radio bureau of the OWI, he said,' is headed by one of the most competent men in the radio industry. It makes mistakes of course, but the function it performs in bringing order and sense into a highly complex operation involving all this country's radio stations is essential. If the OWI did not do it, somebody would have to.

'We are not prepared to discuss whether the OWI radio bureau is overstaffed or understaffed, or whether it could be efficiently run on less money. But the council from its own experience does fully endorse the principle of a central coordinating radio bureau.

Importance of the OWI Office of Program Coordination was also brought out by La Roche.

Problem Kids to Have Their Inning in RKO Pic

Hollywood, June 29.

Val Lewton draws production reins on 'Are These Our Children?' a problem picture at RKO dealing with the behavior of the younger generation in America under wartime conditions.

Edward Dmytryk functions in double capacity as associate producer and director. Idea is to compare the upbringing of American kids with that of German children under the Hitler regime.

Can't Live It Down

Hollywood, June 29.

Walter Slezak, who came here to become an American actor, will speak nothing but German in 'Lifeboat,' the first picture under his new contract at 20th-Fox. Pact calls for two films a year with the privilege of outside work.

'Lifeboat' rolls in three weeks, with Alfred Hitchcock directing and Kenneth MacGowan producing.

DISNEY'S SPEED-UP

New Method Likely to Hasten Production of Cartoons

Walt Disney is experimenting with new technical equipment and studio production methods to improve and speed up production of feature-length cartoons such as 'Alice in Wonderland' which he has under consideration.

'Alice,' however, may be postponed pending further development of methods which would sharply reduce the length of time previously consumed in producing such features as 'Snow White,' 'Fantasia' and 'Bambi.'

Disney is mulling placing 'Peter Pan' into early production. 'Pan,' on which script is completed, has been on the shelf since last year.

Understood that there is a possibility that 'Gremlins' may be released as a two-reeler instead of feature-length but no final decision has yet been reached.

TOLEDO CHURCH BODY EXTENDS ITS BOYCOTT

Toledo, O., June 29.

Three-month penalty against three local houses which played 'Lady of Burlesque' before it was revised by the producer has been extended to a fourth house, the Colony, operated by Associated Theatres, Inc., Cleveland, by the Toledo Catholic Diocese, covering 19 counties in northwestern Ohio. The boycott in the houses will last through August, and also affects Loew's Valentine, Loew's Esquire, and the Palace, operated by Skirball Bros.

Monsignor Max Walz, chancellor of the Toledo Diocese, said, 'It strikes me that having served up to the public a film as enticing in title and advertising and as downright suggestive in its lines as 'Lady of Burlesque,' the producer should have been denied the courtesy of a revised judgment,' commenting on the action of the Legion of Decency in New York in changing the classification of the film from a 'C' (condemned) film to a 'B' film (objectionable in part), after changes by the producer.

Even though the film was reclassified, the Chancellory office in the Toledo Diocese made plain there will be no change in its attitude here toward theatres showing the picture.

Film Quotas Status Quo For Next Three Months

Washington, June 29.

Raw film quotas for the motion picture industry will remain unchanged for three-month period beginning July 1, according to Harold Hopper, WPB film chief. Hopper's statement followed his conferences with the Army, Navy, BEW and lend-lease officials on their requirements for the last six months of 1943.

While demands of the armed forces are upped, WPB has set aside a little reserve—enough to protect the studios from small slashes they would have suffered otherwise. As a result of the continuing status quo, the meeting of the film industry advisory board, which normally would have been held June 22, was cancelled. However, the manufacturers of raw film met here yesterday to discuss the production situation with Hopper.

'The situation is very serious,' Hopper said, 'but we will battle the thing through. The same quota for the film industry will go through on July 1. I am convinced that the quotas will stay where they are, including the small additions, given some weeks back, to the little fellows in the industry.

'There is only an outside chance of any change during the quarter. This would depend on circumstances entirely outside our control—such as an unexpected increase in military demands—but I feel sure everything will remain as it is now.'

Par Slate Renamed

All Paramount Pictures officers were unanimously reelected for a term of one year at a special meeting of the directorate last week.

Officers renamed are Barney Balaban, president; Adolph Zukor, chairman of board; Stanton Griffis, chairman of executive committee; Y. Frank Freeman, Austin C. Keough, Neil F. Agnew, John W. Hicks, Jr., Henry Ginsberg, Leonard H. Goldenson, vice-presidents; Walter B. Cokell, treasurer; Keough, secretary; Fred Mohrhardt, comptroller.

Film Reviews

Continued from page 8

YANKS AHOY

clowning about the armed services in the current war. The old Sergeant Quirk-Capt. Flagg enmity angle is carried out by Sgts. Doubleday and Ames, played by William Tracy and Joe Sawyer, respectively, apparently being a continuation of their adventures in the army. Dull direction, ordinary scripting of a so-called original and the facial-gyration type of acting are further burdens. It's a minor entry for twinners.

Tracy finally wins overseas service as a sergeant despite his puny size. His ability to memorize anything he glims wins him the boat ride and keeps him in there punching despite the disparaging efforts of Sawyer. Once aboard the transport, it becomes a series of oldie slapstick gags, climaxing with the capture of a two-man Jap submarine with a fishing line. Others date back to the silent-comedy era.

Tracy is somewhat funny when given a chance. Sawyer, as his husky rival, mugs it but manages fairly well to portray the tough, blundering non-com. Marjorie Woodworth is the blonde nurse the two men flirt with, but she's in there primarily for decorative purposes. Minor Watson heads the support. Special effects by Roy Seawright most of time look like the minatures they are. *Wear.*

Wings Over the Pacific

Monogram release of Lindsley Parsons production. Features Inez Cooper, Edward Norris, Montagu Love, Robert Armstrong. Directed by Phil Rosen. Screenplay, George Sayre; camera, Mack Stengler; editor, Carl Pierson. At New York, N. Y., dualed week June 15, '43. Running time, **59 MINS.**

Nona ..... Inez Cooper
Allan ..... Edward Norris
Butler ..... Montagu Love
Pieter ..... Robert Armstrong
Kurt ..... Henry Guttman
Harry ..... Ernie Adams
Chief ..... Santini Paulloa
Taro ..... John Roth
Native ..... James Lono
2d Native ..... George Kamel
3d Native ..... Hawksha Paia
Jap Officer ..... Alex Havier

This is a badly done melodrama with unoriginal plot and inane dialog. Even the presence of Robert Armstrong, Montagu Love and Henry Guttman fail to lift it out of the category of extreme hokum. Extremely lesser picture for lower part of dualers.

Story about the veteran of World War No. 1 who seeks peace on a quiet Pacific isle, only to be disturbed by a German fighter pilot and U. S. Navy aviator, has been given considerable production. The American naval officer and Nazi advance scout for the Japs, both forced to land on the island after a dogfight, are interned by the peace-loving American and the native ruler. Of course, the Yank falls for the island beaut, daughter of the American. The real fireworks begin when the Nazi discovers oil on the isle and signals the Japs to land troops.

Montagu Love (recently deceased) lends some realism to his role of Jim Butler, the Yank gone native. Not as much can be said for Inez Cooper, as his daughter. She's rather attractive but neither acts or sings well. Ernie Adams, as Butler's pal and man-of-all work, provides a few invigorating comedy moments. Guttman makes a thoroughly despicable Nazi aviator while Edward Norris is passable as the Yank Navy man.

Robert Armstrong, as Dutch trader turned espionage agent for the Nazis, is not at home in this villain role, with his accent one of those things that he turns on and off. Support is headed by Satini Paulia, as the island chief. *Wear.*

SANTA FE SCOUTS

Republic release of Louis Gray production. Stars Tom Tyler, Jimmie Dodd, Bob Steele; features Lois Collier, John James, Elizabeth Valentine, Tom Chatterton. Directed by Howard Bretherton. Based on characters created by William Colt MacDonald; story and adaptation, Morton Grant and Betty Burbridge; editor Charles Craft; camera, Reggie Lanning. At New York, N. Y., dual, week June 22, '43. Running time, **55 MINS.**

Tucson Smith ..... Bob Steele
Stony Brooke ..... Tom Tyler
Lullaby Joslin ..... Jimmie Dodd
Claire Robbins ..... Lois Collier
Tim Clay ..... John James
Minerva Clay ..... Elizabeth Valentine
Neil Morgan ..... Tom Chatterton
Billy Dawson ..... Tom London
Wid Neighton ..... Budd Buster
Frank Howard ..... Jack Ingram
Ben Henderson ..... Kermit Maynard

Tom Tyler, Jimmie Dodd and Bob Steele, known as the Three Mesquiteers, have only what amounts to moderate horse-opera entertainment in 'Santa Fe Scouts.' It has less action than the average and is built around a story that fails to pack much interest.

The Mesquiteers, in this instance, come to the rescue of a prospective groom who is about to fall heir to ranch property owned by his mother. He is framed on a murder charge by outlaws who are occupying the ranch and hope to gain possession through a squatters' rights bill that has been passed. Meantime, the squatters are extorting money from ranchers who use the property to water their stock while driving it to market, something they are not supposed to do.

After finally getting evidence against a crooked lawyer who represents the owners of the ranch and learning the murder allegedly committed was not committed at all, they succeed in running the poachers off the property they're after.

Tyler, Dodd and Steele, a good trio combination, have able support in the two romantic leaders, John James and Lois Collier, while others include Elizabeth Valentine, mother of James, and Tom Chatterton, the conniving lawyer. Miss Valentine is an odd but effective westerns type who appears she could outcuss the best. *Char.*

LOSE 'JOHN DOE' SUIT, 2 ASSESSED $6,000

Robert Shurr and Pat A. Leonard, authors of the play, 'The Stuffed Shirt,' were assessed costs and counsel fees of $6,000 for losing a plagiarism action which they had brought against Frank Capra, Capra Productions, Inc., Warner Bros. Pictures, Inc., and Jacob Wilk, Warners N. Y. story editor. Judge Vincent L. Leibell awarded the amount on Tuesday (20) in N. Y. Federal court.

The authors had charged the defendants with pirating the play when they produced a motion picture 'Meet John Doe' Judge Leibell had dismissed the action and ruled that 'Doe' was an original story. The court further held that 'Doe' had been produced by Capra productions, in studios leased by Warners, and that Wilk never saw the script of the film story.

Attorneys for Capra and the Capra Productions, O'Brien, Driscoll & Raftery, were allowed $3,000; they had submitted a bill for $10,000. Joseph D. Karp, representing Warners, and Wilk, had asked for $7,500, the court reducing it to $3,000.

New Seven-Year Producer Deal for Berman at M-G

Hollywood, June 29.

Metro handed a new seven-year producer pact to Pandro Berman as a continuance of the old agreement under which three pictures were lined up for production before the end of the current year.

On the early Berman filming slate are 'Dragon Seed,' in Technicolor, 'Gunner, Man Those Guns' and 'National Velvet.'

COL.'S 44 FOR '43-44

Emphasis on Filmusicals and Comedies Next Season

Musicals and comedies predominate the 44 features Columbia announced last week for its 1943-44 program, following a series of regional sales meetings. Three features, 'Cover Girl,' with Rita Hayworth and songs by Jerome Kern and Ira Gershwin; 'Heart of a City,' co-starring Miss Hayworth and Janet Blair; and 'Gone Are the Days,' co-starring Cary Grant and Miss Hayworth, will be in Technicolor. Two specials, 'The Land Is Bright' and another untitled, will head the lineup. 'Land' will be directed and produced by Sam Wood.

About 10 musicals, seven comedies and two biographies are included while about 10 rate as war-theme classification. In addition, there will be about three so-called 'horror' films and two mystery dramas.

Biographical stories will be 'First Woman Doctor,' based on the life story of Elizabeth Blackwell, M. D., and 'At Night We Dream.'

An outstanding musical for next season will be 'The Life of Al Jolson,' and another, 'Hey Rookie,' will star Ann Miller with Joe Besser.

Besides the special in which he is co-starred, Cary Grant will be seen in 'My Client Curley,' based on the prize-winning radio play by Norman Corwin and Lucille F. Herrmann. Jean Arthur also is slated to do a romantic comedy, as followup to her present 'More the Merrier.' Rosalind Russell and Brian Aherne are set for a comedy-drama and Humphrey Bogart will be starred in 'Sahara,' a story of war in North Africa. Harold Lloyd will produce 'Mr. Winkle Goes to War,' based on the best-seller of the same title.

Besides the features, there will be 118 shorts, three serials, two special westerns and eight program westerns.

Radio's Hypo to Films

The $100,000 eight-week radio campaign for Columbia Pictures' 'The More The Merrier' is considered by the company a prime factor in rolling up the biggest first week grosses of any film produced by that studio. According to the 'Variety' Box Office Survey of May 19, the end of the first week the film ran, it grossed $108,000 in New York's Music Hall, $23,500 in Washington, $54,000 in Boston; $29,000 in Detroit and $21,000 in San Francisco, to name but a few cities checked.

The campaign itself covered 50 key municipalities and consisted of five, 10 and 15-minute live stanzas featuring commentators, news broadcasts and comedy. During the first five weeks, the film was pre-sold on a national basis. The sixth week the commercials stressed that it was coming to such and such a theatre in such and such a town. The seventh week played up critics' raves, and that the film would soon be shown at certain subsequent run houses in the region. The eighth and final week announced that 'Merrier' was still playing (if such were the case) at the first-run house and concurrently at specified second-run theatres. An intensive merchandising campaign aimed at exhibitors, stations, managers, ad agencies, was part of the setup and netted Columbia upwards of $25,000 in free air time.

Universal's 2-Day Midwestern Sales Powwow; Theatres and Exchanges

Pittsburgh, June 29.

Tony Stern, chief aide to Harry Feinstein, assistant zone manager for WB, has been appointed chief film booker and buyer for Warners' Cleveland territory. Stern, who rose from ranks here, will take over his new duties immediately. Replaced here by Jules Green, from the shorts department.

Mike Marks, exhibitor in this district for last 36 years, has been named manager of the Peter Antonoplos theatres in East Pittsburgh and Turtle Creek.

Dorothy Tice, daughter of George Tice, of Col exchange staff, has joined WB in contract and checking department.

Andy Biordi, manager of Majestic, Ellwood City, has taken a defense job and his uncle, Frank Biordi, who owns the house, has taken over its management.

Martha Guthrie, former Grove City theatre owner, has opened an antique and decorating shop in that town.

Tiny Art Cinema (280 seats) in Pittsburgh tried something new last week, a 'triple bill' of old pix starring currently big-time names. But program was a miserable flop, and house, which had expected a run with show, pulled it out after seven days. Films were Jack Benny in 'Keep 'Em Laughing,' originally known as 'Transatlantic Merry-Go-Round'; James Cagney in 'Something To Sing About,' star's first and only film for Grand National, and Bob Hope in 'Going Spanish.' Latter was a short but Art Cinema gave it equal billing with the other two to make it look like a feature.

Ira H. Cohn, manager of 20th-Fox exchange for last 10 years, assigned to company's Buffalo office. Clay V. Hake, from Denver, replaced Cohn here.

Marien theatre in Marienville, Pa., has been acquired by John L. Barr, newcomer to exhibitors' ranks.

C. A. (Chris) Wagner, pioneer exhib, retired with transfer of Paramount, Connellsville, to Gene and Bill Basle and Ted and George Laskey. Basles own Basle in Washington, Pa., and with the Laskeys have the Roosevelt in Republic, Pa.

RKO's Femme Bookers

At the RKO exchange in N. Y., where three women bookers are employed, each is in charge of her own individual territory, trio being Freda Laurie, Jean Slade and Dorothy Post.

WB, Memphis, Renovating

Memphis, June 29.

The Warner will close for a week shortly in order to install a new floor and undergo extensive redecoration, according to Col. Howard Waugh, southern zone manager.

Reopening is expected to take place with the showing of 'This Is the Army.'

Burt King's Berth

Dallas, June 29.

Burt King, RCA representative here, named asst. manager of R. E. Griffith's new $1,000,000 'Last Frontier' tourist hotel and resort at Las Vegas, Nevada. Bill Moore, former local theatre architect, is manager.

Rochester Changes

Rochester, N. Y., June 29.

Ernest Crouch becomes mgr. of the Dixie in shift sending Neil Henry to the Liberty to replace Norman Wolk, resigned.

Francis Anderson, house mgr. of the RKO Palace, named mgr. of Century to replace Arthur Krolick, inducted. James Kelly, formerly with the Kallet circuit in Niagara Falls, takes over Palace spot.

Fire-Razed House Reopens

Texas City, Tex., June 29.

Show Boat Theatre opened here by Long-Griffith Theatres under managership of Jack Farr. House has been newly reconstructed after being destroyed by fire in April. Seating capacity of the house is 1,000. Personnel of the house include Douglas Pohler assistant manager; John Hargroves, operator; Carrie Stanley, Mary Bausbough, Bob Fielder and Dan Woods.

RKO Grand, Chi, Facelift

Chicago, June 29.

Under the direction of Tom Gorman, RKO district manager, the Grand, recently taken over by the circuit as its second downtown house, has undergone a complete change of front, certain decorations and repairs.

A new exhibit has been provided by the elimination of a small store, new poster and photo frames, trimmed in chromium, have been installed, and lobby and foyer has taken on a bright new appearance by the use of a blue and green color scheme. Walls of the inner lobby have been decorated with tropical designs which are set off by pink cove lighting in the ceiling.

2 Where There Was 1

20th-Fox has split the Chicago-Milwaukee-Detroit exploitation territory into two districts.

Previously handled out of Chicago, Norman Kassell will cover Chicago and downstate Illinois, while Jay Frank will supervise Milwaukee and Detroit branches, operating out of Milwaukee.

Akron's Newsreeler

Akron, O., June 29.

Gayety, housing burlesque and 'adults recommended' pictures, announced today that within the next few weeks it would become a newsreel house. This will mark first time city has had exclusive newsreel theatre.

Krumm Goes to Atlanta

Henry Krumm, Warner branch manager at Memphis, has been promoted to head the Atlanta exchange, replacing W. O. Williamson, Jr., who enters the Army. Ed Williamson, salesman in the Memphis territory, moves up to become manager there.

In the N.Y. WB exchange, Arthur Reiman has been promoted to the post of booker, succeeding Dan Ponticelle, handling Brooklyn, into the Army. Miss Sid Rothkopf, of the booking department, moves up to Reiman's spot.

Haustein's New Post

Harry J. Haustein has been appointed sales manager of Paramount's San Francisco exchange by George A. Smith, western division manager. A created post, Haustein will function under H. Neal East, Frisco branch manager for Par.

Sol Schwartz, Howard to Coast

Sol A. Schwartz, RKO Theatres western zone manager, and William Howard, head of the RKO vaudeville department, left for the Coast Friday (25) to join E. L. Alperson. Plan a theatre inspection swing on return.

Canton Trio Hike Admish

Canton, O., June 29.

Canton's three first-run film houses—Loew's, Palace and Warners' Ohio—have boosted admission prices 45 to 50c for adults evenings and 30 to 35c afternoons. Hike was the first in more than two years by the major theatres here.

Children's admissions were advanced from 10 to 17c by Loew's and the Palace, following similar action by the Ohio.

Carolina Groups' War Pledge

Charlotte, N. C., June 29.

Board of directors of Theatre Owners of North and South Carolina meeting in Charlotte last week discussed plans for closer cooperation in the war effort, with immediate concentration upon the objective of raising $130,000,000 for the purchase of an aircraft carrier, to be named the Shangri-La.

The purchase of the first bonds toward the cost of the carrier will be made by General James Doolittle, and the total which the theatre will help to raise represents approximately one dollar from every citizen of the nation.

The meeting was attended by 17 members from North Carolina and South Carolina. Most remained in Charlotte to attend the Motion Picture Industry dinner, at which the Variety Club was host and R. J. O'Donnell, national chief barker of the Variety clubs, guest speaker.

Schines Reopen One

Medina, O., June 29.

The Princess, Medina, O., closed for the last four years, reopened June 19, and will be open thereafter on Saturdays and Sundays. Owned by Schine interests.

F-W. C.'s Buy

Oakland, Cal., June 29.

An echo of the days when studios were in hot competition for product outlets was heard in a real estate deal whereby Fox-West Coast acquired a large Broadway frontage from Warner Bros.

Originally intended as a theatre, in 1937 Warner's realty department constructed a $100,000 building housing six stores and offices.

UA's Shifts

Leo J. Doty, formerly in Omaha branch, appointed Minneapolis office manager for United Artists. He succeeds Claude Dickinson.

Don Galvin appointed UA office manager in Cincinnati.

Perry's Par Chore

Charles C. Perry has joined Paramount as district advertising-exploitation representative for the territory covered by the company's Cincinnati and Indianapolis exchanges. He was formerly with United Artists.

Herb Blass Promoted

Minneapolis, June 29.

Warner Bros. has promoted Herb Blass from South Dakota salesman to Twin City sales representative. He succeeds Bill Grant, who resigned to become Republic branch manager.

U's 2-Day Chi Meet

Chicago, June 29.

Branch managers, salesmen and bookers from the four Universal Pictures offices, under M. M. Gottlieb, district manager, attended a two-day sales meeting at the Blackstone hotel last Saturday and Sunday (26-27). Gottlieb, E. T. Gomersall, assistant general sales manager, and Allan O'Keefe, western sales manager, outlined policy and plans of the company as developed at the company's recent big meeting here a couple of weeks ago.

Among those in attendance were branch managers E. Heiber, Chicago; F. J. Mantske, Milwaukee; L. J. Miller, Minneapolis, and T. L. Mendelssohn, and Ben Katz, district exploitation man. Some 31 persons in all attended.

July for 'Nymph' As Warners Shifts Sked

Holding back on 'Watch on the Rhine;' which was originally slated for summer release by Warners, company is shoving 'Constant Nymph' into release in July, with date of availability being July 23, while 'This Is the Army' becomes the August offering.

Previous plans had been to place 'Army' on general release in July. Date now is Aug. 14. 'Rhine' goes over on the 1943-44 schedule, being pointed for Labor Day opening at the Strand, N. Y.

Roy Rogers Yippee in Chi

More than 126 theatres in Chicago and suburbs will play Roy Rogers westerns during July, according to reports received by Republic from Will Baker, company's Chi exchange manager. He is making a 'Roy Rogers drive' in that city during July, to be climaxed the week of July 16 when Rogers and his horse, Trigger, will do a personal appearance at the Oriental when 'Song of Texas' plays that theatre.

Chicago is one of numerous cities in U. S. on Republic's $500,000 billboard schedule, with a full showing of 192 Roy Rogers 24-sheets set for July. Campaign is being supplemented by spot radio campaigns on Stations WGN, WIND and WJJD.

Bergman's Job

Maurice Bergman, head of Universal's eastern ad-publicity department, was elected chairman of the industry's Public Relations Committee (eastern division) at the committee meeting today. He succeeds Mort Blumenstock, Warner Bros. eastern ad-publicity head, and serves for the next six months as did Blumenstock. Glendon Allvine remains as executive secretary of the committee.

One of Bergman's first official acts was to change the title of the group to Public Relations Committee, as originally called, from Industry Service Bureau, as it has been known recently.

Psychological Approach Urged Among Theatre Mgrs. in Anti-Vandalism Drive

What is the proper approach in plans designed to curb juvenile delinquency in theatres? If any short subjects are made, that represents a problem, in trade opinion, since great care must be taken to get the crusading message over effectively. As pointed out by one executive familiar with the situation, if kids are told they shouldn't do this or that, they might be encouraged to try it under the psychology that if a mother tells junior to stay away from the cookie jar while she's out, it might act as a reminder to investigate.

A distributor leader who has also been in the exhibition field, advances the thought that, since so much depends on the theatre operator or manager, it is up to the latter to try to establish a better relationship with his audience and combat vandalism with kid gloves rather than nightsticks.

Noting that juve delinquency is not a new problem, though it has become aggravated by a jive mania and wartime conditions, this higher-up stated that in the past it was the smart manager who held vandalism and pranks at a minimum. Exhibitors in college areas always had a lot of grief unless they knew how to handle the troublemakers, he added, saying he knew of one case where a bunch of college lads who got mad at a theatre manager, tore out all the seats at night after the house had closed and burned them. Bad kids often used to cut up seats and shoot staples at the screen, also cut other capers, in the olden days, he reminded.

Detroit, which had race-rioting a week ago, always had tough crowds to cope with, the present problem not being new there.

Educational Film Shorts

In accordance with plans set into motion by Allied States Assn. to devise ways and means of combating the delinquency evil, with Jack Kirsch of Chicago, heading its Committee on Juvenile Delinquency, Metro and RKO have indicated that they will produce a short each along lines which it is hoped will discourage the present wave of vandalism. Metro will call its short 'Juvenile Delinquency.' It will be a one-reeler, but what form it will take is not indicated pending the return to N. Y. today (Wednesday) of Bill Rodgers, Metro's general sales manager, who discussed it on Coast.

Allied is hopeful of getting early release of anti-vandalism shorts this summer, when kids are out of school and a greater number would be reached than this fall.

130G Ad Budget on 'Tolls'

Paramount's advertising campaign on 'For Whom the Bell Tolls,' covering advance and first four weeks of the roadshow run at the Rivoli, N. Y., will run $130,000, highest company has ever spent on any picture.

Bob Gillham, publicity-advertising director for Par, started the campaign three weeks ago in newspapers. A large number of billboards are also being used on the N. Y. engagement, with six in Times Square alone, while also radio, time on which is not completely set, will also be included.

A big magazine campaign, exclusive of the $130,000, will come later.

With tickets placed on sale at the Riv two weeks ago, advance already is nearly $10,000. Of this amount, around $7,000 is for opening night tickets July 14, when all proceeds at $2.20, $3.30 and $4.40 per seat will go to the National War Fund.

Hearst Makes Capital Of Writers' Pan on 'Moscow'

The War Writers Board last week voted three 'duds' for 'Mission to Moscow,' indicating disapproval of the Warner film. The Board issues reports on war films, awarding the maximum 'load' of five bombs for those dropping bombs on ignorance, indifference or shortsightedness.

Board reported that the decision on 'Mission' was difficult to make. 'We are aware that the picture does a valuable service for a true ally,' said their statement, 'but we feel that the deepest principle of human liberty is involved—the necessity of telling the public the truth. The true case for Russia is excellent. It is not necessary for Hollywood to falsify the facts to make it slightly better.'

Hearst newspapers last week featured the War Writers Board decision and also carried a double column pan on the film contained in correspondence between William Randolph Hearst and George F. Barrett, attorney general for the State of Illinois. Barrett, in a letter to Hon. Vernon L. Nickell, Superintendent of Public Instruction for Illinois, suggests that the heads of the schools of Illinois be advised of the 'destructive purposes of this un-American motion picture in order that they may advise their students of the facts so that the effects of this attempt to degrade Americanism and glorify Communism may be minimized in our State.'

National Press Club's Thank You

Washington, June 29.

Fine tribute to Warner Bros. for its premiere of 'Mission to Moscow' is included in the current issue of 'Goldfish Bowl' bi-monthly newspaper of the National Press Club.

'Warner Bros., recently, honored NPC members by selecting them to be the only guests at the world premiere of 'Mission to Moscow,' story reads in part. 'NPC members will long remember the fine style in which they were entertained at the Earle Theatre during the premiere.'

No Hub Ban

Boston, June 29.

Despite the efforts of the Boston City Council to condemn, 'Mission to Moscow' (without having seen the film itself), Mayor Maurice J. Tobin refused to consider the resolution and stated he would not interfere with the showing of the film beginning tomorrow (1) at the Paramount and Fenway

Mixing Oil and War

Hollywood, June 29.

Edward G. Robinson goes to 20th-Fox on a one-picture commitment as star in 'Tampico,' a tale of oil and war.

Filming starts in three weeks, with Lothar Mendes and Robert Bassler producing.

'Zola' Suit Vs. WB

Hollywood, June 29.

Warners is being sued in the Los Angeles federal court by Hans Rahfisch, who alleges that the studio pirated his 'L'Affaire Dreyfus' for the Paul Muni starrer, 'The Life of Emile Zola.'

Rahfisch asks the court for an accounting of profits from 1937 to 1943.

'Bombardier' Benefit Aids Denver Air Patrol

Denver, June 29.

The Civil Air Patrol got a helping hand from the local RKO exchange and the Orpheum theatre in raising necessary funds for its organization. The exchange donated the new RKO film, 'Bombardier' and the Orpheum screened the film for two evening performances for the benefit of the C.A.P. Newspapers, radio stations and local Army installations helped beat the drum for the affair and the results were socko.

In addition to the two performances of the picture, a stage show featuring soldier talent from the Denver area preceded the film.

Army Air Forces donated armament displays as eye-catchers for the theatre's front and commanding officers of five local posts were special guests, along with civic and state dignitaries.

Trotta Heads AMPA

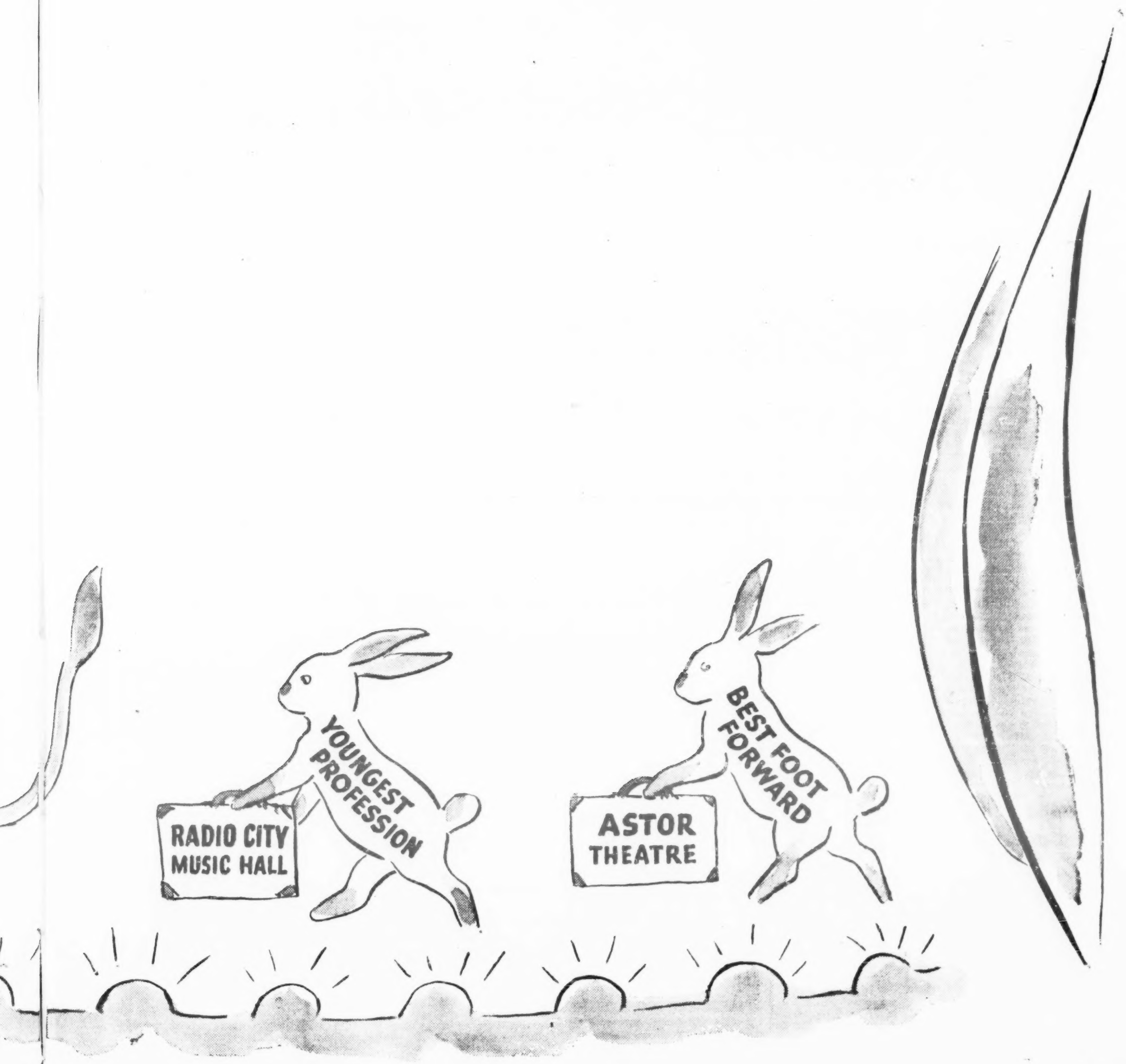
Vincent Trotta, in charge of the art department at National Screen Service, became president of the Associated Motion Picture Advertisers, New York, at an election Thursday (24). James Zabin, general manager of the Cinema Circuit, was installed as v.p., while Hap Hadley, artist, was elected treasurer and Blanche Livingston of the RKO Circuit publicity department was chosen as secretary.

Board for the coming year will consist of Bill Ferguson, Metro; Hal Horne, 20th-Fox; Rutgers Neilson, RKO; Paul Benjamin, National Screen Service, and Dave O'Malley, Columbia. Ed McNamee, of NSS, was installed as trustee.

AMPA, which announced 12 new members at the Thursday election, is undertaking a membership drive.

"Shangri-La" War Stamp Drive in July. Join up!

METRO-GOLDWYN-MAYER HITS... THEY MULTIPLY!



Eight Firms Cited by FTC on Charges Of Monopolizing 90% of Adv. Film Biz

Washington, June 29.

Five firms producing and distributing advertising films, two booking agencies and a trade association organized by them, were cited today (Tuesday) by the Federal Trade Commission on charges of organizing a monopoly in sale, lease, rental and distribution of such pictures.

The firms named by the FTC and said to control more than 90% of the business in their field are: Motion Picture Advertising Service Co., Inc., New Orleans; United Film Ad Service, Inc., Kansas City, Mo.; Ray Bell Films, Inc., St. Paul; Alexander Film Co., Colorado Springs; A. V. Cauger Service, Inc., Independence, Mo.; the Association of Advertising Film Cos.; Screen Broadcast Corp., New York, and General Screen Advertising, Inc., Chicago.

They were ordered to 'cease and desist from entering into, carrying out or continuing any planned common course of action or conspiracy which has the effect of unduly restraining trade.'

Dates Back to '33

The FTC charged that since 1933, and more particularly since 1937, the firms entered into deals between themselves and with other distributors covering rates, commissions and terms in connection with the 'interstate sale, lease and rental of films containing advertisements solicited from national advertisers.'

It was further alleged by the Commission that the firms entered into contracts with theatre operators for the exclusive privilege of exhibiting advertising films, usually under five-year contracts. General Screen Advertising, it was charged, became the exclusive booker and channel for ad solicitation except in the case of two of the firms, United Film Ad and Motion Picture Advertising, which used Screen Broadcasting Corp. as their exclusive sales representative in territory east of Ohio and North of Virginia, and including part of Michigan.

The order to cease and desist prohibits the respondent firms from doing the following: 1—fix screening rates to be charged national advertisers or rates commissions or other compensation to be paid booking agencies; 2—enter into contracts with theatre exhibitors for exclusive rights to exhibit advertising film; 3—enter into, continue or carry out agreements whereby the two booking agencies are exclusive sources for national film advertising, or whereby the booking agencies agree to sell film advertising to the national advertisers for screening in theatres under exclusive contract, under rates 'cooperatively fixed and listed with such booking agencies by the respective distributors'; 4—furnish the booking agencies a list of theatres under contract for classification according to size circulation or weekly attendance for the purpose of setting rates for the national advertisisers; 5—decline to accept or release any film for a national advertising account unless it is booked through one of the two agencies; 6—observe any rate card issued by a booking agency for computing the screening or display rate or the amount of compensation due each distributor theatre; 7—adopt standard rates of compensation for use in dealing with national advertisers in connection with cooperative advertisnig campaigns; 8—adopt or observe, in dealing with advertisers or theatres, rate books or similar devices issued by the trade association or by any booking agency.

O'Hara-McCrea Combo In 20th's 'Buffalo Bill'

Hollywood, June 29.

Maureen O'Hara checked in at 20th-Fox after a visit with her marine husband in Quantico, Va., for a horseback ride with Joel McCrea in 'Buffalo Bill.'

They are co-starred in the film biography of Bill Cody, to be produced by Harry Sherman and directed by William Wellman.

Rise Sings With Bing

Hollywood, June 29.

Rise Stevens of Metropolitan Opera was signed by Paramount to co-star with Bing Crosby in the forthcoming musical film, 'The Padre.'

Filming starts in early autumn, with Leo McCarey producing.

Cagney Buys Story Rights From Barrymore Estate

Los Angeles, June 29.

William Cagney, chief of Cagney Productions, paid $3,500 for film and radio rights to 'A Stray Lamb' at a bankruptcy sale of the estate of the late John Barrymore.

Story may be rewritten into a starrer for James Cagney, who recently completed 'Johnny Come Lately' as his first independent picture for United Artists release. Buyer declared he had no immediate plans for the use of the story, but Cagney freres have been hunting lately for dramatic material for their next UA release.

Other Song Buys

Monogram purchased 'The Honor System,' by Beryl Sachs and William Crowley.

Milton Raison sold 'The Sultan's Daughter' to Krasne-Burkett Productions at Monogram.

Warners reported dickering for the film rights to 'None But the Lonely Heart,' by Richard Llewellyn ('How Green Is My Valley') which MacMillan publishes shortly. Asking price for screen rights is $60,000.

WARNERS STILL KEEPS PHILLY SHUBERT DARK

The Shubert, Philadelphia, taken over by Warner Bros. several months ago but not reopened, remains dark reportedly because the Warner circuit has not been able to figure out a policy for the theatre. It would become a so-called 'last run' in the Philly area unless thrown into a moveover policy. Joseph Bernhard, v.p. and general manager of theatres for WB, states succinctly that the Shubert remains closed and no plans have been determined for it.

Warners is said to have spent a considerable sum in equipping the old Shubert for pictures, including installation of booth apparatus and a complete sound system. Circuit was prepared to open the house several weeks ago, then suddenly cancelled plans.

Shubert, an old legiter, was acquired by Warners late last winter when William Goldman, who formerly operated for WB in the Philadelphia zone, went on his own and bought the Karlton and Keith's which were under lease to WB. Goldman, who also has a damage suit against WB, has already taken possession of both houses.

Fall Trial Set for Fla. Exhibs' Suit Vs. Majors

The Sherman Anti-Trust act action filed by J. P. and Josephine F. Benitoa, owners and operators of the Modern theatre, Miami, and Liberty, Liberty City, Fla., against Paramount Pictures, Loew's, RKO, Vitagraph, Twentieth-Fox, United Artists, Columbia, Universal Film Exchanges and Monogram Pictures, on alleged charges of conspiracy, will be tried early in the fall, it was learned in N. Y. federal court on Friday (25), when the suit was added to the federal court calendar.

Action involves the alleged charges of special and preference privilege to the Paramount and Wometco theatre chains, latter a Par subsidy, which operate 31 film houses in the Greater Miami area.

The plaintiffs charge that the defendants entered into a conspiracy with the two theatre chains to eliminate competition by means of exclusive exhibiting contracts. They also charge that they, and other independent exhibitors, are compelled to accept Paramount product under the latter's terms.

An injunction and treble damages are sought.

Loew-Bogeaus Splitup

Hollywood, June 29.

David Loew has withdrawn from partnership with Ben Bogeaus in the operation of General Service Studios.

Loew plans to devote fulltime to production and has a deal pending with Arthur S. Lyons to make films with Jack Benny.

The Wardrobe Problem

Hollywood, June 29.

Wartime wardrobe problems are growing so serious in the films that new scripts are being substituted for new gowns.

In 'Standing Room Only' at Paramount the script called for Paulette Goddard to be doused by a rainstorm in a slick dress. Wardrobe complained that there was only one gown of that sort and it wouldn't stand wetting. The scripters were ordered to write around the rainstorm, and around any other sequences that might call for replacements of rare femme garments.

Will Arbitrate SPG Wage Plea

Reaching a deadlock on negotiations for an over-all increase demanded of five major distributors and two theatre circuits by the Screen Publicists Guild, Local 114 (CIO), of N. Y., both sides have agreed to send the matter to arbitration, as provided for under two-year contracts which went into effect in May, 1942.

These contracts were reopenable after the first year on wage scale alone. So the SPG some weeks ago asked for increases that would bring salaries up to the equivalent of 15% earned since Jan. 1, 1941 under the 'Little Steel' formula, plus extra money under reclassifications.

Unable to reach a deal, it was decided on Monday (28) to arbitrate the situation and it's expected that by the end of this week the three arbiters to sit on the case will be decided. The employers will pick one, the SPG one and between the two a third, agreeable to both sides, will be chosen. Distributors involved in the present negotiations are Paramount, RKO, Metro, Universal and Columbia, while the circuits are RKO and Loew's. United Artists and 20th Century-Fox are not a party to the arbitration proceedings since their contracts with SPG do not provide for this means of settlement. In consequence, negotiations continue separately with these companies. The first year of the Warner contract, on the other hand, does not expire until this fall, this company having been later than others in signing up.

Major Leslie E. Thompson, RKO theatre executive and C. J. (Pat) Scollard, Par distribution exec, have represented the distribs-circuits in negotiations held to date, while Julius Rosenfield, Jr., of 20th's advertising department and president of the SPG, has headed the union committee.

$35 Rochester Stickup, Three Held in Another

Rochester, N. Y., June 29.

A bandit got $35 in holdup of the Capitol theatre boxoffice. His victim was Leona Garraghan, new assistant manager, who was relieving for the regular cashier.

The Hudson theatre, owned by Carol Fenyvessy, lost $65 to burglars who entered the theatre at night and stole the money from a hiding place. The loss was discovered the next morning by manager John Schulz.

Three Canadian youths were arrested here last week on charge of third degree burglary at the Lake theatre. A policeman drove to the theatre on a report that three men had been seen entering at 3 a. m. He said he saw the trio run from the place and he held them at gunpoint until other cops arrived.

The three jailed are William Stout and Walter Pelley, Montreal, and Norbert Blair, Quebec.

$300 Robbery

Kenton, O., June 29.

Police are seeking the bandit who looted the office of the Kenton here last Wednesday (16) in a vain search and then assaulted the 48-year old night watchman, Louis Standenheimer, and stole more than $300 and a watch from him.

WILKINSON'S M-G SCOUTING

Dudley Wilkinson, once piano accompanist for Nora Bayes, has joined Metro's eastern talent department, headed by Marvin Schenck.

Wilkinson will do most of his daniel-booneing in the radio field. It's his first film company job.

Screen Writers Break With Agents, Plan Own Setup for Studio Deals

Hollywood, June 29.

Literary war is on between the Screen Writers Guild and Artist Managers Guild over a franchise agreement on which they failed to agree. Result is that the writers have appointed a special committee to organize a Guild agency to handle the affairs of film scribes, particularly those whose studio contracts have expired or are about to run out. Such scriveners have been requested to notify the new committee 'before entering into a new arrangement with their previous agents.'

General idea of the SWG ultimatum to the AMG is contained in three parentheses: (a) the franchising of writers' agents by the Guild; (b) the handling of writers' original material through a negotiator, as is the practice of the Dramatists Guild; (c) a sliding scale of commissions, rating down from 10% through 7½% to 5%.

Descending scale is based on the theory that an agent spends greater effort in getting a writer his original contract but that the writer himself is responsible for the subsequent lifting of options and that his increased salary is the result of his own efforts.

Franchise agreement sought by the writers is similar to that existing between the agents and the Screen Actors Guild, with a few important changes, including the idea of a sliding scale of fees.

22 Hurt When Jersey Theatre Cooler Explodes

Explosion of cooling system at the Hyway theatre, Fairlawn, N. J., on Sunday night (27) injured 22 persons and would have created general panic among some 200 more patrons but for the composure of Chief of Police Michael Vanore.

After blast Chief Vanore, who had been parked in front of the theatre, rushed inside and announced the incident as just a thunderstorm. Action averted panic but audience learned differently when out in the street.

Explosion occurred at 9 p.m. With humidity at tops and cooling system balky, Ronald Cooper, assistant film operator, was sent down to repair it. He was seriouly injured and taken to local hospital in critical condition. Most of the other victims were treated for cuts from flying glass.

Blast not only damaged theatre, but tore up the sidewalk and shattered plate glass windows of five stores in the vicinity.

EIGHT AUTRY REISSUES IN REP'S 40 WESTERNS

Hollywood, June 29.

Republic is reissuing eight Gene Autry gallopers, making a total of 40 westeners for release this year.

Slated for reissue are 'Tumbling Tumbleweeds,' 'Boots and Saddles,' 'South of the Border,' 'Mexicali Rose,' 'Ride, Tenderfoot, Ride,' 'In Old Monterey,' 'The Old Barn Dance' and 'Gaucho Serenade.'

'Victory' Now Set Into Globe, N. Y., for July 17

'Victory Through Air Power' (Walt Disney-United Artists) is now set to open at the Globe, New York, on July 17.

Major Alexander de Seversky film was moved up a week from July 24 originally scheduled. Verne Caldwell, Disney rep, arrived in N. Y. from the Coast June 25 with Roy Disney expected yesteday (Tuesday) to sit in with Dave 'Skip' Weshner on plans for setting the N. Y. preem.

'Victory' will be screened for members of the Banshees at the Waldorf-Astoria hotel, N. Y., July 1, following talk by Major General Ralph Royce, commanding general of the First Army Air Force.

De Seversky arrived in New York early last week following party in his honor at the Disney studio on the Coast on June 17. Among those attending were Mr. and Mrs. Samuel Goldwyn, Francis Alstock, A. P. Giannini, Arthur Hornblow, Jr., Sol Lesser, Grad Sears, Carl Leserman, Anatole Litvak, Ernst Lubitsch, Harold Lloyd, Jean Arthur, Mrs. Frank Capra, Ina Claire, Joseph M. Schenck, Gary Cooper, Spencer Tracy, Hal Wallis, Mr. and Mrs. David O. Selznick and Mr. and Mrs. Leland Hayward.

WB Refunding Plans

Believed likely in Wall Street that Warner Bros. will announce its refunding plans this week because the cumulative preferred is callable on 60-day notice. Consequently to fit in with reports that Warners plans to retire the stock by Sept. 1, it would be necessary to issue the call by tomorrow, July 1.

Directors of company were given authority to negotiate a $20,000,000 bank loan recently to cover this refunding. Besides handling the preferred, it is reported that Warners also would call in its debentures. These are callable at $100.50 on 30-day notice.

Feldman's 'Letters'

Hollywood, June 29.

Charles K. Feldman has bought a 25% interest in the film rights to 'Letters to Lucerne' as a result of an out-of-court-settlement suit filed by Fritz Rotter and Allen Vincent co-authors, and B. P. Schulberg, producer.

They had sued for $20,000 charging that Feldman refused to go through with a deal to buy the screen rights.

PAR'S 32D RELEASE WILL BE RUSSE PIC

Completing an English narration for the Russian-made film it recently acquired from Artkino and will release under the title of 'The City That Stopped Hitler—Stalingrad,' Paramount expects a finished print east by the end of this week. No selling or releasing plans have been set in the meantime, but likely picture will be tacked to Par's final block of five this summer, increasing its delivery total to 32 on the season.

Originally known as 'Siege of Stalingrad,' picture is the first Russian-made to be taken over by one of the major distributors for sale in this country. Par also has it in England.

SAVOY, JAMAICA, WINS

Indie Gets Settlement From Four Majors and Loew, Century Chains

Metro, Paramount, Columbia and Universal, plus the Loew and Century circuits, as well as several individuals who were named as defendants, have settled the action recently brought by the Savoy, Jamaica, L. I., which sought relief as well as unstated damages because an opposition theatre was moved ahead of it on clearance.

Case was brought in Queens supreme court by Monroe E. Stein, N. Y. attorney, on the ground that the consent decree offered no avenue of possible relief in the unusual circumstances involved. Nature of the settlement reached is not indicated, agreement being to withhold details, but under it there will be no change in the runs of the Savoy or the Century, Queens Village, L. I., which were involved, together with Loew first-runs in Jamaica.

The Savoy, Jamaica and the Queens Village house, controlled by the Century circuit, formerly played pictures day-and-date a week after they had completed first-run engagements at Loew's Valencia and Hillside in Jamaica. Stein alleged that a deal was made under which the Century, Queens Village, moved up to play pictures day-and-date with the Loew Jamaica houses, thereby putting the squeeze on the Savoy. Latter is controlled by the Coy Operating Co. of which J. Jay Alterman is president.

Suit, which previously had been postponed, was to have come to trial Thursday (24). In addition to distribs and circuits named, defendants were Nicholas M. Schenck, president of Loew's; C. C. Moskowitz, v.p. of Loew's and theatre operator; Albert Hovell, president of the Century chain, and Fred Schwartz, its v.p. and buyer.

2,000 British Exhibs in Quota Default

London, June 10.

Estimates are that 2,000 exhibs will be found to have defaulted on quota requirements of the Films Act for year ended September last. This is an all-time high.

Previous year there were 1,402 defaulters; committee recommended only 11 of these for prosecution and Board of Trade took three before the judges. In 1940 there were only 316 defaults.

Shortage of studio space through Government commandeering is largely blamed for lack of enough native-mades to fill quota requirements.

Soviet Set for 'Biggest' Legit Season, 600 Pro Theatres Map Productions

By BILL DOWNS

Moscow, June 29.

The legitimate theatre is getting a wartime shot in the arm throughout Russia, from the front line to remote Siberian villages, as the demand for entertainment advances in direct proportion to the intensity of the fighting.

Michail Borisovitch Krapchenko, head of the State Art Committee—a position amounting to Commissar for Drama of the Soviet Union—has said the theatres are now preparing for 'the biggest season ever,' next fall. All of Russia's 600 professional theatres are concentrating on new productions as well as revival of the Russian classics. Krapchenko has been head of the Art Committee for four years. He was formerly a university professor of history and literature. The job has all the hazards of American theatrical production. Krapchenko and his committee invariably produce nothing but successes, but even they sometimes fail when the Russian public manages to stay away in droves. However, Krapchenko's batting average is good enough to make him one of the best chiefs the Soviet theatre has ever had. In addition, his job includes the display and production of Soviet art and music.

In an exclusive 'Variety' interview, Krapchenko said the wartime Soviet theatre is tending toward serious drama and tragedy. When asked why, when the theatre in the United States and Great Britain was heading in the opposite direction toward light comedy, Krapchenko replied, 'One reason is that during wartime it is easier for Russians to weep than to laugh. Also, in wartime it is easier for our authors to effectively compose tragedy than comedy. The world today is essentially sad and full of tragedy—in this respect the Soviet theatre reflects the times. And it is doing a good job.'

Comedies Not Successful

Krapchenko said several comedies, plays, and operettas have been tried on Moscow audiences but were not very successful. He explained that the legitimate theatre is generally divided into two sections—the State Theatre, which is a government project, and the National Theatre, governed by the art committees of the individual Soviet republics. Both these divisions send art brigades with plays and vaudeville to the front lines. Since the war there has been a flood of plays by amateurs. These are examined by various reading committees who pass along the best to the authorities, where they are re-read by directors and committee heads. Krapchenko said many amateur plays now showing were mostly in provincial theatres. An outstanding example of a successful play now showing in Kuibyshev is called 'Long Range Aircraft.' It is a story of Soviet bombers written by a flier who was awarded Russia's highest medal, Hero of the Soviet Union. He is now working on another.

The Soviet Union's professional playwrights often receive assignments to write a play dealing with some specific state of the war effort—such as partisan farmers, the Red Navy and such. However, professionals generally are given a free hand to write anything they want.

Balanced Repertoire

A balanced repertoire is due this fall, to be divided among new productions and classics. For example, the Moscow Art Theatre is now preparing four productions, two modern, including a new story of Russian oil fields called 'Deep Bore,' and a popular one called 'The Russian People.' Latter is the story of a surrounded Russian garrison in a Soviet village (produced the past season in New York by Theatre Guild). Classical productions include 'Hamlet' and the classic 'The Forest,' by Ostrovsky.

Krapchenko said that since the war the Soviet Art Committee virtually lost all connection with what is going on in the American theatre. 'We are extremely interested in wartime trends of drama in the U. S.—but it is most difficult to maintain any sort of liaison. I feel we have things going on in the Soviet theatre which are extremely interesting to American producers. I am sure the American theatre is doing things we want to know about. However, with transport as difficult as at present, nothing much can be done about it right now. It is something to remember for after the war.'

He adds that his committee would be glad to exchange plays with American authors, if not for production then for exchange ideas.

Backlog Feud On Pix in Aussie

Sydney, May 20.

Heavy product backlog, brought about via exceptionally long runs, is creating much bitterness between distribs and exhibs.

RKO, for instance, once low on quality pix but now high-grading again, finds it very difficult to unshelve films via Hoyts because of dates given to other distribs trading with the local circuit. Twentieth-Century Fox, too, despite stock holding in Hoyts, has been forced to bow to product booked into Hoyts theatres by Paramount, while United Artists practically can't get any dates.

Instance of bookings, and subsequent unpredicted long runs, is that one ace Sydney cinema is dated for next 12 months.

The Noel Coward pic, 'In Which We Serve' (UA), although used once to aid a war loan appeal, was put back on the shelf and dated six months hence. Setup didn't suit Alan Williamson, handling pic in this zone, and he yelled to newspapers about British pix being shut out by Yanks. Newspapers made plenty out of Williamson's yells, resulting in 20th-Fox, also interested in 'Serve,' foregoing a Sydney pic date to let the Britisher in.

Universal and Columbia are said to be often at loggerheads covering Sydney dates via Greater Union Theatres. Metro is oke because of own loop, while Par is ridding itself of backlog by selling to all loops. Long city runs hold back fare for the nabes, with result that majority of nabers are short of timely fare, switching to revivals and vaude to keep going.

Warners is in a tough spot because of failure to hook a Sydney first-release outlet owing to 'feud' with Hoyts, and no go with others.

Legal Snarl in Mex City On Filming of Novel

Mexico City, June 25.

Third Mexican pic version of 'Santa' ('Saintess'), based on the classic novel of the same name by the late Don Federico Gamboa, is in a cash tangle. Eusebio Gomez de la Puente, 74, a Spaniard, has filed claim with the local d.a. for 50% of the pic's profits, contending that he bought all rights to the novel some years ago. Pic is a current smash at the Cine Palacio. Norman Foster directed.

Central Cinematografica, producer of current version, contends that it bought outright all film rights to the story, and has Don Federico's own pact to prove it.

Current London Shows

London, June 29.

'Arsenic and Old Lace,' Strand.
'Best Bib & Tucker,' Palladium.
'Case 27,' Comedy.
'Claudia,' St. Martin's.
'Dancing Years,' Adelphi.
'Flare Path,' Apollo.
'Heartbreak House,' Cambridge.
'Hi-De-Hi,' Palace.
'It's Foolish But Fun,' Coliseum.
'Junior Miss,' Saville.
'La-Di-Da,' Victoria Palace.
'Lisbon Story,' Hippodrome.
'Live for Love,' Phoenix.
'Living Room,' Garrick.
'Magic Carpet,' Prince's.
'Man Who Came to Dinner,' Savoy.
'Men in Shadow,' Vaudeville.
'Merry Widow,' Majesty's.
'Month in the Country,' St. James.
'Moon Is Down,' Whitehall.
'Present Laughter,' Haymarket.
'Quiet Week-End,' Wyndham's.
'Shadow and Substance,' Duke York.
'Showboat,' Stoll.
'Strike a New Note,' Wales.
'Sweet and Low,' Ambassador.
'They Came to a City,' Globe.
'This Happy Breed,' Haymarket.
'Vagabond King,' Winter Garden.
'Watch on the Rhine,' Aldwych.

Flay Cuban Critics For Nixing Pic About Patriot Jose Marti

Havana, June 22.

Drama and film critics of Havana, members of the Agrupacion de Redactores Teatrales y Cinematograficos (ARTYC), have published a biting manifesto in which they condemn the Cuban Censor Board (Comision Revisora de Peliculas) as an anti-constitutional body, and citing the article in the Cuban Constitution which states that no censorship can be imposed upon a motion picture before its release. The Constitution also says that a picture can be suspended only when it offends the honor of a certain person or entity, or for reasons of morality.

This has all been brought about because of the decision of the Government to prohibit the showing of 'La que Se Murio de Amor,' a native film dwelling on the love affair of the Cuban patriot, Jose Marti, and a young Guatemalan girl.

The government's edict ordering seizure of 'La que Se Murio de Amor' gave as a reason that it considered the picturization did not conform to the true character and lofty actions of the Cuban martyr, and presented him in an unfavorable light.

Hyams Bros. Plan Palestine Theatre

London, June 10.

Some years ago Hyams Bros. invested in land in Tel Aviv, Palestine, for which they paid $40,000. With land enhanced in value, the property is now being sought by many buyers, with offers already exceeding $120,000. But boys no sell.

Phil Hyams says he intends to erect deluxe cinema on spot as soon as the war is over, or even before if he can get building permit. Theatre would seat 2,500 and will also contain dancehall and eatery. Cost of building, besides value of ground, would exceed $400,000.

Margo's 'Camille' in Mex

Hollywood, June 29.

Mexico goes into alphabetical production with IXTLA, which outalphabets anything ever dreamed up in Washington or Hollywood. New setup stars Margo in 'Camille,' to be filmed in Mexico City in August.

Contract between Margo and IXTLA calls for three pictures, to be directed in Spanish by Gabriel Soria.

Greer No. 1 in Sweden

Greer Garson tops the list of the 10 most popular film stars in Sweden, outranking Swedish-born Greta Garbo and Ingrid Bergman, according to a poll of fans recently conducted by the Swedish Gallup Institute.

The other nine favorites, listed in order, are: Walter Pidgeon, Ingrid Bergman, Gary Cooper, Vivien Leigh, Bette Davis, Robert Taylor, Clark Gable, Noel Coward and Greta Garbo.

J. Guggenheim, Metro's managing director in Trinidad, is in N. Y. for homeoffice huddles.

British Exhibs Would Ask Govt. Aid To Nip U. S. Firms on 'Forced' Rentals

London, June 10.

Claiming U.S. distribs were using practices in this country which would be illegal in their own, General Council of Cinematograph Assn. of Exhibs has declared war on the American distribs society over fresh attemps at grading product.

Situation was brought to a climax by distribs society recommendation only to book 'A' pix to Granada Theatres on percentage and to refuse flat rentals on 'B' pix unless circuit paid percentage on 'A's.' Upshot is cable has been sent to each member of Motion Picture Producers and Distributors Assn., stating their representatives in this country are acting against the industry's best interests and are having an adverse effect on friendly relations.

If this produces no favorable result, British Government will be approached to devise legal remedies for what practically all exhibiting interests here regard as conspiracy by U.S. major distribs to blackjack them and take advantage of war conditions to do it.

Dave Blum's Turkey

Chicken ranch auction next month by David Blum, secretary of Metro's foreign department, is guaranteed by Blum himself to give anybody in the trade a chance to buy turkeys that are not anything like film turkeys.

Blum is selling his High Hill chicken and turkey establishment in New Jersey after having it for four years. Claims the novelty of having the chicken ranch has worn off and it is entirely too costly to operate as a business proposition.

Arg. Heads U.S. Show Biz Blacklist

Buenos Aires, June 22.

Argentina tops all other Latin American countries in number of theatres, film distribs and others in entertainmennt biz on U. S. blacklist, according to new compilation published here this week.

Trade sheets checking over the general Latin American blacklist, which includes almost 12,000 individuals, firms and entities in Latin America linked with the enemy, found Germans and Italians dominant. There's been no damper yet put on Axis film propaganda operations in Argentina.

In following list all addresses given are in B.A. unless otherwise noted.

Distributors:

Hans Biester, Ufa Argentina, Lavalle 2057; Bonomo Film, Lavalle 1977; Francisco Bonomo, Lavalle 1977; Nicolas E. Di Fiore, Corrientes 565; Jose Giacompol, Cangallo 1570; Publicidad Astral, E. Zeballos 3778, Rosario, F.C.C.A.; Duran y Nebia, E. Zeballos 3778, Rosario, F.C.C.A.; Organizacion Cinematografica Argentina, Rodriguez Pena 190 y Cangallo 439; Antonio y Joaquin Pascazzi, Laprida 888, Rosario; Julio Leporace, Bahia Blanca; Amilcar Raniere, Lavalle 1977; Juan Lopez Rojas, Corrientes 565; Tiberia Film, Lavalle 1977; Ufa Argentina-Universans Film Aktiengesellschaft, Lavalle 2057.

Film Theatres:

Cine Alvear, Esmeralda 320, empresario; Eiso Chiesa y Jose Andres Grieco; Teatro American Palace, Cordoba 1785; Teatro Asociacion Patriotica Italiana, Blandengues, 225, Bahia Blanca; Cine Astoria, Suipacha 482, empresarios, Antonio Sambriglia Cianciarullo y Adolfo Martorelli; Cine Belgrano, Calle San Martin y San Juan, Rosario; Teatro Cineac, Corrientes 565; Teatro Eldorado, Eldorado, Misiones, empresario, Jorge Kirchner, Cine Germania, Eldorado, Misiones, Empresario, Gerardo Bebion; Teatro Marconi, Rivadavia 2330; Gran Cine Mitre, Bme, Mitre 1332; Gran Cine Teatro San Martin, Esmeralda 257; Teatro Villa Allende, Villa Allende, Province de Cordoba; Edgardo Racce, Calle San Martin y San Juan, Rosario; Enrique Wagenpfeil.

Film Companies:

Agfa Argentina, Dr. Kurt Oppenheim y Cia., Bdo. de Irigoyen 653; Editorial Patria, 25 de Mayo 171; Imprenta 'La Comercial,' Reconquista 1010; Laboratorios Cinematograficos Biasotti, Campichuelo 553; Radio Prieto Broadcasting LS2, Bolivar 1356; Salbach y Landoni, Sarmiento 2580; Siemens-Schuckert S. A., Cia. Platense de Electricidad, Avenida de Mayo 869; Talleres Fotograbados 'El Lucero' S.R.L., Piedras 346.

Miscellaneous:

Miguel P. Tato (Nestor), Maipu 434.

Deletion:

Cine Ideal Monroe, Monroe 3245.

Mex Film Biog of Diaz

Mexico City, June 25.

Another pic version of the life of Gen. Porfirio Diaz, who ruled Mexico from 1880 to 1910, is in the offing.

Porfirio Diaz, Jr., the late President's son, who launched litigation in Mexican courts intended to force Warners to radically modify its film biog of his father, has authorized Rafael M. Saavedra to script a new biog.

N. Y. BACKING FOR NEW MEXICAN FILM STUDIO

Hollywood, June 29.

Building of an eight-stage film studio on a 30-acre tract near Mexico City gets under way in the next few weeks, with financial backing from New York.

Harry Wright, prexy of Productores Asociados de America, newly organized producing outfit, is in town to make arrangements for technical material with Howard Randall, v.p. and studio manager. New studio will produce its own pictures and lease additional space to other companies.

Alstock Talks of Upping Mexican Film Facilities

Mexico City, June 25.

Plans for increasing the scope of existing pic studios and opening of another, which will bring the number of local studios to 10, are being discussed here with Francis Alstock, chief of the film division of the Office of Coordinator of Inter-American Affairs, by Fernando de Fuentes, veteran director-producer, and Enrique Solis, secretary-general of the studio workers' union.

Alstock arrived here by plane with Virginia Grey and Mona Rica, pic actresses.

Mex. Pix On Upbeat in Western South America

Lima, Peru, June 18.

A fast growing increase in commercial popularity of Mexican films throughout the west coast of South America has been noted here.

While still below Argentine-mades in the Spanish-speaking field, Mexican product has made strong advances and is being booked into better spots for '43-44. Exhibs and crix generally still find Buenos Aires features artistically and technically better but have noted a more solid dramatic appeal in the Mex works and lots of b.o. power in Mexican musicales.

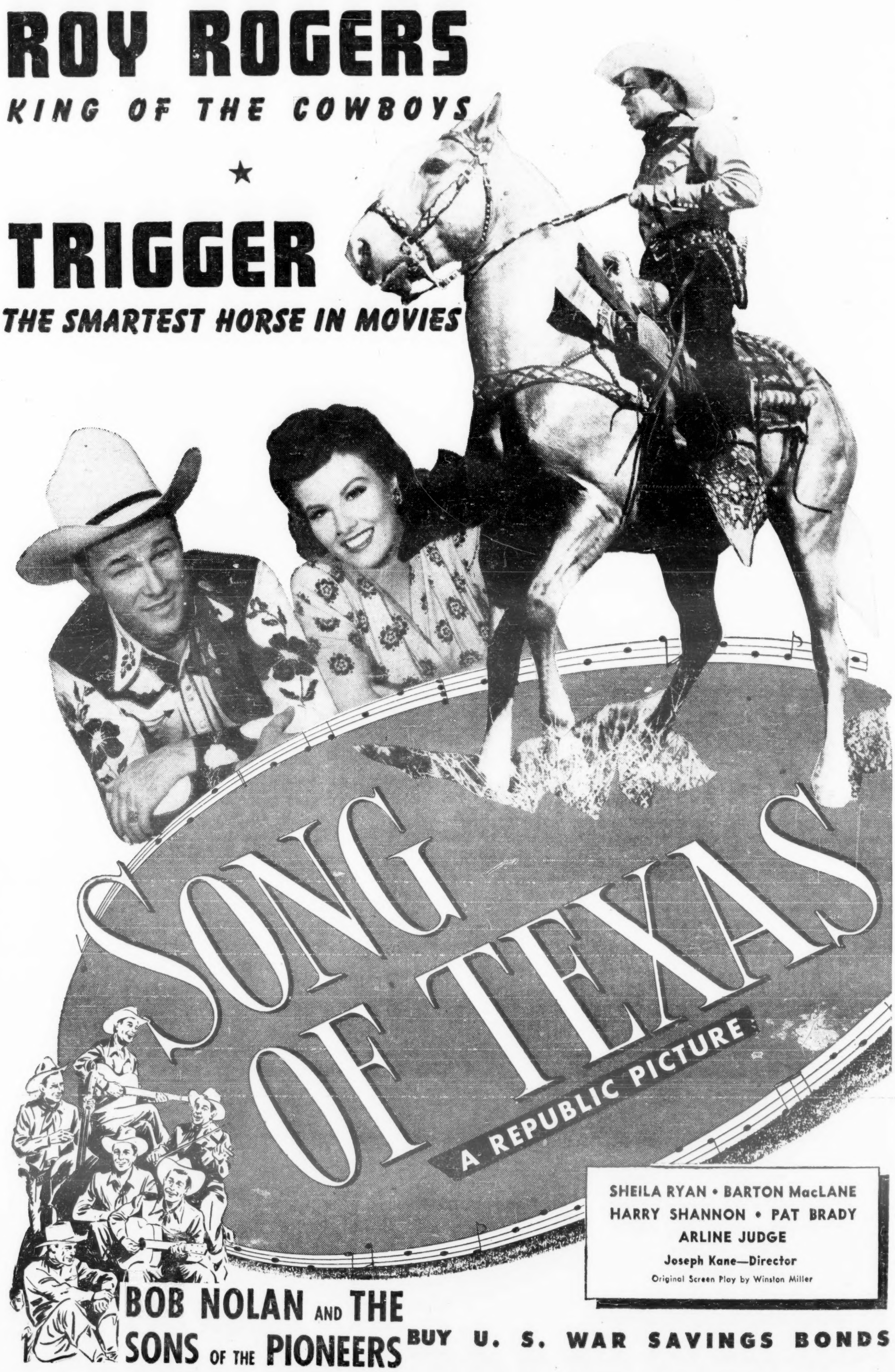
Argentine producers have had another drawback with local exhibs in their insistence upon terms almost equivalent to those demanded by U. S. companies. Resultingly many exhibs prefer to take the Mexican-mades because of the greater return.

3d 'Strogoff' Version

Mexico City, June 25.

Mexico is soon to be the scene of the third version, this one in Spanish, of Jules Verne's 'Michael Strogoff.' Joseph Ervolieff, the Russo-French producer, who made his first version in Paris and his second in Hollywood, is associated with CIMESA, of Mexico, in the third version.

Ervolieff is seeking Arturo de Cordoba for the name role. Pic is expected to start production in August. There's talk that the new version will have a counterpart in English.


ROY ROGERS
KING OF THE COWBOYS
★
TRIGGER
THE SMARTEST HORSE IN MOVIES
SONG OF TEXAS
A REPUBLIC PICTURE
SHEILA RYAN • BARTON MacLANE
HARRY SHANNON • PAT BRADY
ARLINE JUDGE
Joseph Kane—Director
Original Screen Play by Winston Miller
BOB NOLAN AND THE SONS OF THE PIONEERS
BUY U. S. WAR SAVINGS BONDS

Hollywood Holding Up Pix Releases in Which Whites, Negroes Mix

Hollywood, June 29.

Many pictures with colored performers are being withdrawn from current release due to the race riots in various parts of the country. Those films in which Negroes are shown mixing with whites are being pulled in especially in Southern territories. Scenes showing whites and blacks on the dance floor in 'Stage Door Canteen' are to be deleted throughout the South and other spots where feeling is running high. Likely also that Ethel Waters' footage in that picture may be severely trimmed for Dixie screenings.

No Clash With Sensitivities

The Detroit race riots caused 20th-Fox to give itself a retake on releasing plans for 'Stormy Weather' (Bill Robinson-Ethel Waters-Lena Horne-Cab Calloway, et al.), but public relations investigation by Hal Horne and his staff among Negro publishers decided the film company against any such sensitivities. First of all, the Negro publishers emphasized that in their race, as among other minorities, there will always be some left-wingers, some rightists, and the usual sound minds, and it's only when the class-conscious white man's periodicals pick up one tangent of the so-called Negro problem, and put undue emphasis on it, does it assume exaggerated proportions.

Furthermore, Horne checked with the Criterion, Broadway showcase, where Metro's 'Cabin in the Sky' is enjoying extraordinary business, now in its fifth week. This is a theatre where 'A' films have been known to drop radically, but business has held to an even keel.

Sharply attuned to the new-found prosperity among Negroes, owing to their employment in war plants, major film companies recently began to advertise extensively in Negro publications. Metro started using Negro newspapers last December; 20th-Fox set a budget about two months ago, Universal is reported about ready to enter this field of exploitation and other majors are also reported interested.

Metro is using approximately 35 Negro newspapers, mostly weeklies. 20th-Fox advertising appears in 32 Negro publications every week end and in 24 additional papers once a month.

Equity Condemns Riots

The recent race riots in Detroit, and racial discrimination in general, were condemned in a resolution adopted yesterday (Tuesday) by the Equity council. The contribution of Negroes to the theatrical and entertainment fields, as well as to American life as a whole, was cited in the resolution.

Noting that Equity has never permitted racial barriers among its members, the council urged that all other unions adopt similar policies barring racial discrimination. It also asked an investigation of the Detroit riots. A delegation of Equity members had brought the matter to the councils' attention.

Levey's 5 for UA

Jules Levey has set a deal to release five pictures through United Artists.

Pact calls for delivery of at least one picture annually, the first being 'The Hairy Ape,' Eugene O'Neill play, which goes into production this fall.

'Abie' In Detroit

Continued from page 1

$1.65 top at that. Rest of the week the comedy was unable to play because of the martial law, closing all theatres, nightclubs, the Tigers' ball park and a local turf meeting, the edict being eased toward the close of the week.

Considering all the circumstances, including shuttered houses, cancellations of reservations and 7 o'clock openings to get under the 10 p.m. curfew declared by the military when they did resume, the town's other legiter also did surprisingly well.

The Cass, in the eighth and final week of 'Junior Miss,' was shuttered for two nights and reopened with the 7 p.m. curtain to meet the regulations. In the five performances, the comedy registered approximately $5,000, extremely good considering the loathness of Detroiters to be on the streets after dark. House goes dark until July 19, when Sylvia Sydney and Luther Adler are set in for a short run in 'Jane Eyre.'

Picture grosses have also started to rise, along with all other show biz locally.

Negro In Pix

Continued from page 1

and broadening the treatment about the race.

In the main, White is satisfied with the advancement made by the studios with the problems presented, and cited several of the films that have appeared since his meeting with members of the industry. He pointed out the role played by Ben Carter in 20th-Fox's 'Crash Dive' as typical of what the films could do to present the Negro in correct light. Carter, who plays a messman in the Navy (a fault that is the Navy's, not Hollywood) performs a heroic deed along with Tyrone Power and Dana Edwards, and according to White, wins the sympathetic understanding due any member of society in such instances.

Other films indicated as advancing the relationship between Negroes and whites, according to the secretary, where the parts played by Dooley Wilson in Warners' 'Casablanca,' and Eddie Anderson ('Rochester') in 20th-Fox's 'The Meanest Man in the World.' 'In both films the relationship is more that of friends between whom there is mutual respect and affection rather than one of master and servant.' Two other pictures, yet to be released, are, according to reports, both beneficial to the question at point. They are Columbia's 'Somewhere in Sahara,' in which Rex Ingram plays a leading role, and Kenneth Spencer's portrayal in 'Bataan Patrol.'

Other Pix

He quotes some of the lines from 'Somewhere in Sahara,' as a fine indication of the way the film can reduce the problem through its medium. At one point Humphrey Bogart shoots down a Messerschmitt and orders Ingram to search the German pilot. 'No Negro is good enough to touch an Aryan,' the Nazi protests. 'Search him,' Bogart repeats. 'Your forefathers were Pharoahs when his still were wearing bearskins and roaming the jungles.' Also a white Texan in the film comments that 'we have a great deal to learn from each other,' to Ingram, as the two become friends. Points like these, White elucidated, are of great benefit to the industry and all concerned.

Commenting on Metro's 'Tennessee Johnson,' on which an extra $250,000 was spent to make it less objectionable, and on the new picturization ideas on the part of the Walt Disney studios, White felt a great deal had been accomplished by the studios, and that a great deal more was forthcoming. As an addendum, he added that 'one of the most important elements in progress of Negro actors themselves is in playing roles with sincerity and dignity instead of mugging and playing the clown before the camera.'

Louis Jordan Band's Dance Date Interrupted By Detroit Race-Rioting

Bandleader Louis Jordan found himself right in the middle of the serious race-rioting that took place in Detroit last week. Jordan's band, while playing a one-night engagement at the Forrest Club, in Detroit's Negro section, was giving out around 12:30 a.m. Monday (21) when outsider burst into the hall and startled 700 dancers via p.a. system with facts that rioting had begun.

Place was cleared as if by magic. According to Jordan, winding up tonight (Wed.) at Loew's State, N.Y., the surrounding streets became the scene of a three-hour riot. Not until 3:30 a.m. did the riot squad arrive and permit Jordan's quintet to get back to the hotel. Meanwhile, Jordan's ofay road manager, Sid Edmundson, remained in the bowling alley next door. An hour later Edmundson walked two and a half miles through the district to get to the Book Cadillac hotel without incident.

Very next night Jordan's band played at Myer's Lake in Canton, Ohio, to about 1,300 Negro dancers and 260 white spectators. The evening went off without a hitch.

SHE'S NOT SCAIRT

Hollywood, June 29.

Marjorie Reynolds draws star billing in 'Ministry of Fear,' to be produced under supervision of Seton I. Miller at Paramount.

Actress recently played one of the two femme roles with Dorothy Lamour opposite Bing Crosby in 'Dixie.' In 'Fear' she co-stars with Ray Milland.

$30,000 THEATRE FIRE, WPB OK'S REBUILDING

San Francisco, June 29.

A $30,000 fire of undetermined origin blazed through the State, in Eureka, operated by the Redwood Theatres, Inc. The 1,250 seater was in operation at the time, but the customers filed out quietly and nobody was injured.

Rebuild Razed House

Abilene, Tex., June 29.

The Star, destroyed by fire several months ago, is being rebuilt by building's owner under limited priorities granted by the War Production Board. House will be operated by Johnny Blocker, owner of the Texas, here.

Star was formerly operated by Billy Morrow, now in the armed forces.

Oust East St. L. Exhib From Ill. Legislature

St. Louis, June 29.

Louis Menges, owner of the Esquire and Roxy, flicker houses in East St. Louis, across the Mississippi from here, last week was ousted as State Representative by the Illinois Legislature which found that gross frauds had been perpetrated in his recent election. Menges a Democrat, has been representing the East St. Louis district in the Legislature for a number of years.

The Senate voted 28 to 21 for Menges' ouster and voted also to seat his opponent City Attorney John T. Thomas (Rep) Belleville. Although the action was the first of its kind in Illinois since 1935 it was foreshadowed when a subcommittee recommended that all of the 946 votes cast in Brooklyn, Ill., a Negro settlement, be thrown out because 'there were so badly charged with fraud that it would be impossible to separate the good votes from the bad.'

In the election last fall official returns showed Menges had been elected by 238 votes but the latter immediately raised the fraud issue and report of the subcommittee, approved by the Senate, urged that Thomas be declared the winner by 258 votes.

$140,426 to Polio Fund From N. Y. Theatres

War Activities Committee reps last Wednesday (23) presented a check for $140,426 to Mayor LaGuardia for the Greater New York Chapter of the National Foundation of Infantile Paralysis.

Check represented 50% of the theatre collections in the N.Y. exchange area, an equal amount having previously been turned over toward the fund of $1,000,000 which Nicholas M. Schenck presented to President Roosevelt last month.

Studio Laborer Shortage

Hollywood, June 29.

Workers are so scarce in the film industries that several unions are advertising for prospective employees and sending out runners to round up stragglers.

Studio Utility Employes Local 724 maintains an agent at the Los Angeles office of the U. S. Employment Service to corral able bodied men willing to work at laborers' jobs in the studios at $1 an hour.

Hersholt Again

Hollywood, June 29.

Jean Hersholt is assured another term as president of the Motion Picture Relief Fund when the Fund meets next Tuesday (6) for its annual session at which Hersholt will make his report.

Other nominations also approved by the board of trustees include Ralph Morgan, Lucile Gleason, Walter Wanger, Irving Pichel as veepees; George Bagnall, treasurer, and Wilma Bashor as executive secretary.

Variety Jamboree, Omaha, July 12

Theatrical Jamboree and picnic has been set by the Variety Club of Nebraska and Iowa for July 12 in Omaha. Proceeds will be used for charities at the Hattie B. Monroe home for orphan children.

E. I. Rubin of Paramount is general chairman while Joe Kinsky of Tri-States Theatres Corp. will handle talent for the jamboree.

Inside Stuff—Pictures

For the second time within a week, titles on Metro pictures have been switched. Current switcheroo was done solely by Loew's State, on Broadway, which used an alternate title on 'Pilot No. 5,' by also calling it 'The Flying Gangster.' Tag apparently was used to get away from the war idea, and also to clarify that the film was not one of a series such as the 'Hardy Family.'

Metro officially changed the title of 'Hitler's Hangman' to 'Hitler's Madman' last week. Switch seemingly was made to get away from the 'hangman' appellation and also to prevent confusion with United Artists' 'Hangmen Also Die,' previously released.

Warners has prevailed upon Kate Smith to allow use of her name in the main title of and paper on Irving Berlin's 'This Is the Army.' Singer, who does 'God Bless America' in the film, at first declined billing on the ground production belonged to army lads and no one else. When it was pointed out George Murphy, Joan Leslie, Alan Hale, Frances Langford and others get credit for their work in the film version, Miss Smith and Ted Collins, her manager, capitulated.

Berlin, with Hal Wallis, producer, and Michael Curtz, director, have arrived in N. Y. with the completed film.

Although it's far from rare, cussing and swearing at the exhibitors is a thing of the past, in the opinion of Lillian Bergson, booker for Paramount at its exchange in N. Y. 'The modern intelligent booker does not have to resort to such tactics,' she avers, adding 'all one needs is good every-day common sense in dealing with exhibitors to gain satisfactory results.' Under Jack Perley at the Par N. Y. branch are two women booking supervisors, Miss Bergson being one, while Kitty Flynn is another. Both have assistants.

This year's annual Paramount Week, which launches the new selling season for 1943-44 and has been designated by Neil F. Agnew, v.p. over sales, as Sept. 5-12, marks the silver jubilee of this practice in the company. For the 25th observance of Paramount Week, when the entire company's distribution department pushes for inaugural season's selling results, will coincide with the release of 'So Proudly We Hail,' leadoff '43-44 film.

Editorial shots at the accuracy, or lack of same, in various incidents in the filming of 'Mission to Moscow' at Warners, are causing other studios to take a second look at the scripts of forthcoming pictures dealing with the Russian scene, 'The Russian People,' 'Soldiers Never Die' and 'Convoy to Murmansk,' at 20th-Fox, and 'Revenge' at RKO are getting a microscopic going-over, lest a few inaccuracies draw more blasts from political-minded editors.

John G. Bradley, division chief of the National Archives at Washington, has written Jack L. Warner, executive producer of Warner Bros., asking for prints on four pictures that are eligible for acceptance due to their historical value. They are 'Mission to Moscow,' 'A Dispatch from Reuter's,' 'Underground' and 'Confessions of a Nazi Spy.' Several Warner shorts are already in the National Archives collection.

Biggest initial printing order in the history of Technicolor laboratories is 5,175,000 feet of film, demanded by the Warners production, 'This Is the Army,' for August release. Picture runs around 14 reels and needs about 450 prints for early distribution.

New York Theatres

10th WEEK
The Thrilling Story of Former U. S. Ambassador
JOSEPH E. DAVIES
"MISSION TO MOSCOW"
Presented by Warner Bros.
HOLLYWOOD THEATRE
Continuous • B'way & 51st St.

Beginning Friday, July 2
George Raft - Sydney Greenstreet
In Warner's Hit
"BACKGROUND TO DANGER"
in Person
HAL McINTYRE and Orch.
EXTRA ATTRACTION — SPECIAL
3 STOOGES - GEORGE TOBIAS
Also: The Imaginators - 3 Kings
STRAND—B'way & 47th St.
Air Conditioned

MICHAEL TODD'S MUSICAL SMASH HITS
ETHEL MERMAN
SOMETHING FOR THE BOYS
Book by HERBERT & DOROTHY FIELDS
with ALLEN JENKINS
COLE PORTER SONGS
ALVIN, West 52 St. Mats. Wed. & Sat.
"Exciting — A Hit!" —Mantle, News.
STAR AND GARTER
with BOBBY CLARK
GYPSY ROSE LEE
PROF. LAMBERTI
MUSIC BOX, W. 45 St. Mats. Sat. & Mon.
Both Productions Staged by HASSARD SHORT

BEST FOOT FORWARD
in Technicolor
M-G-M Musical
Starring Lucille BALL
Harry JAMES
and his music makers
Cool ASTOR
Popular Prices — Continuous from 12 A.M.

RADIO CITY MUSIC HALL
THE YOUNGEST PROFESSION
March of Time "Invasion"
Spectacular Stage Productions

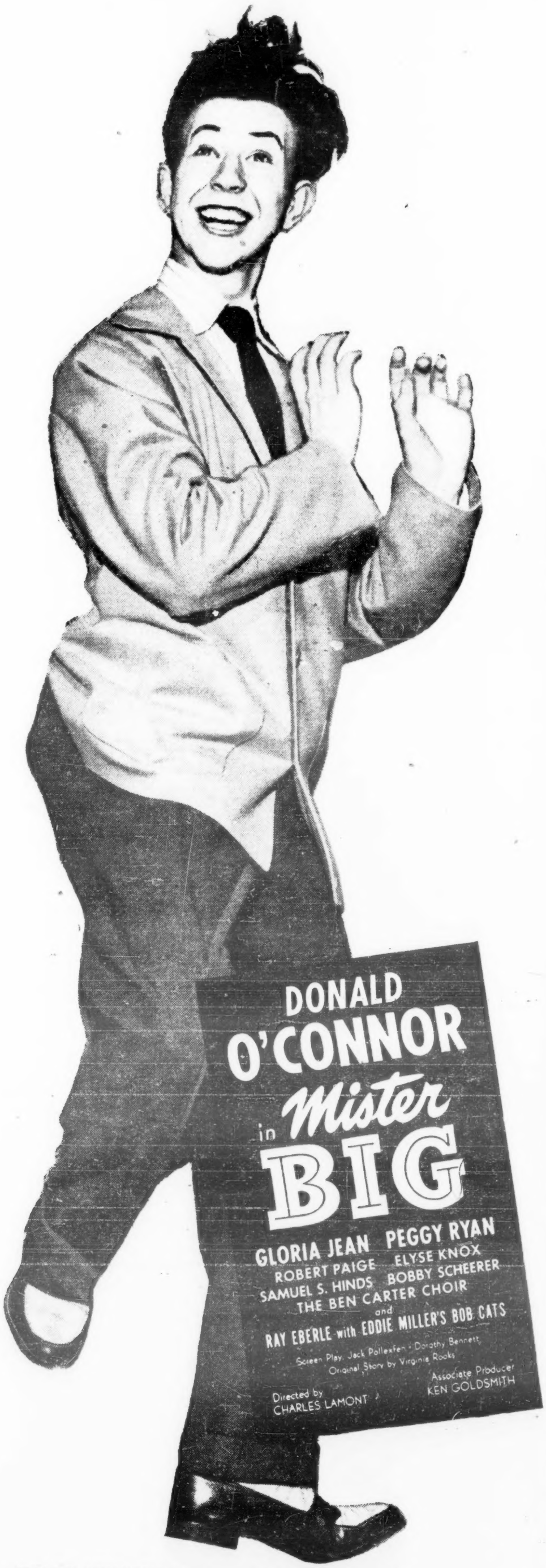
BETTY GRABLE
GEORGE MONTGOMERY • CESAR ROMERO
"CONEY ISLAND"
A 20TH CENTURY-FOX PICTURE in TECHNICOLOR
★ PLUS A BIG STAGE SHOW ★
BUY BONDS
ROXY 7th AVE. 50th ST.

On Screen
"STAGE DOOR CANTEEN"
with
18 Stars
6 Bands
Capitol
BROADWAY AT 51st STREET
In Person
Phil SPITALNY
and His
All Girl Orchestra

LOEW'S State TIMES SQ.
Thurs., July 1
On Screen
THE HUMAN COMEDY"
Starring
Mickey Rooney
IN PERSON
Tito Guizar
Mildred Bailey
EXTRA!
Van Alexander & Orch

"DIXIE"
BING CROSBY
DOROTHY LAMOUR
A Paramount Picture
IN PERSON
ANDREW SISTERS
Tim Herbert
Mitchell Ayres
And His Orchestra
Cool PARAMOUNT Times Square

RKO PALACE B'WAY & 47th St.
Starts Tomorrow
Charles LAUGHTON • Maureen O'HARA
"THIS LAND OF MINE"
—and—
"CHATTERBOX"
Joe E. Brown • Judy Canova



Mis

at the box office,

Bigger in New York! Holding over at the Globe for third week!

D

Bigger in Cincinnati! Holding over at the Capitol!

D

Bigger in Providence! Holding over at the Albee!

JOIN THE "SHANGRI-LA" WAR STAMP DRIVE DURING JULY!

ster —

ce, Donald O'Connor is Bigger than

Bigger in Rochester! Holding over at the Century!

Bigger in Trenton! Holding over at the Capitol!

Bigger in Springfield, Illinois! Holding over at the Roxy!

Bigger solid week runs in Syracuse, Youngstown, Lawrence, Mass., Scranton, Pa., Allentown, Pa., Atlantic City, Baltimore, Harrisburg, Pa., . . . and the dates are just starting to roll!

UNIVERSAL PICTURES

NAB's Public Goodwill Campaign Starts in Reverse as Chi Confab Hears Attack on Gov't, FCC, Davis

Chicago, June 29.

The public relations committee of the National Association of Broadcasters, during a meeting here last week, put itself in a mood for undertaking a constructive job at winning public favor for the industry by listening to a guest speaker excoriate the Administration and the FCC and charge Elmer Davis with adopting 'Goebbel's Nazi technique.' At the end of a two-day session the committee let it be known that it had adopted a 'grass roots policy' as a means of overcoming the industry's lack of sound public relations. 'The responsibility of good public relations for the industry,' the committee concluded, 'rests heavily on station activity in local fields.'

The guest speaker was James W. Irwin, former radio exec and now assistant to the president of the Monsanto Chemical Co., of St. Louis. Irwin urged broadcasters to defy and fight the FCC; argued that the industry was being taken for a ride by the Administration; took Davis to task for using a 15-minute period of all networks weekly and described him as an 'ordained minister of propaganda; asserted that radio should not accept any suggestions from the OWI on the treatment of the news and claimed that 'Hollywood, too, has sold out to the Administration.'

'Shameful' Propaganda

Continuing in the same vein, Irwin said that the 'propaganda being foistered on the public in motion pictures theatres is absolutely shameful.' Of what he termed the three 'great' avenues of information (radio, press, films), the press, Irwin said, had 'held on longest to freedom of action' and had not 'prostituted itself' nearly as much as the other two.

Following these reflections on the state of public functionaries and two other industries, the committee got down to the business of finding out why radio has no public relations policy and what can be done about it. The 'grass roots' policy, it was said when the conference ended, should result in a closely coordinated unit of public relations building within the industry. Public relations chairman will be appointed from each of the 17 districts in the NAB and once this unit is crystallized, opinion will be centralized and it will be easy for the NAB's national headquarters to speak for the industry as a whole. There was also talk about engaging some expert on public relations to mastermind the entire job.

The committee also decided that the best approach to the public on radio's own problems would be through the medium of public forums dealing with current controversial subjects. The committee likewise had something to say regarding news programming from the viewpoinnt of public relations. It recommended that the NAB board of directors appoint a radio news committee, composed of radio news editors and station managers, to insure proper handling of news.

The U. S. Supreme Court's decision on the FCC's regulatory powers over chain broadcasting were discussed and the committee disclosed that it would continue to operate on this issue with the legistlative committee.

Veteran Bill Ray Named KFWB Program Director

Hollywood, June 29.

Bill Ray, one of the earliest radio m.c.s, who has held various production jobs at KFWB in the past 15 years, last week was given the post of program director at Warners station by Headman Harry Maizlish. He takes over the duties of Manning Ostroff, who joined Eddie Cantor as production associate in radio and pictures.

Neil Reagan, announcer, also takes on the added burden of production manager.

McDonald in Post-War Advisory Post at Blue

Mark Woods, Blue prez, has named James G. MacDonald adviser to Blue on post-war problems.

McDonald, who is a diplomat, journalist and radio news analyst, will study problems of coordination.

Television's Future

By

GILBERT SELDES

An Analysis Especially Written for the

VARIETY

Radio Talent

'REVIEW AND PREVIEW'

of the 1943-44 Season to Be Published July 14

Fly Praises OWI; No FCC Takeover

Washington, June 29.

The Federal Communications Commission has no desire to take over any of the radio function of the Office of War Information, Chairman James L. Fly, told his press conference Monday (28). He commended the OWI for the job it has done and attacked 'people in the radio industry and their parasites' for asserting that the FCC was anxious to assume certain OWI activities.

'It would be an inappropriate line of work for the Commission at a time when there are so many false and malicious rumors and statements about the Commission undertaking to run the programs of radio stations,' Fly pointed out.

Toledo Station Buys News-Bee Building

Toledo, June 29.

The Community Broadcasting Co., operator of WTOL, has purchased the two-story brick building here formerly occupied by the Toledo News-Bee, suspended Scripps-Howard newspapers. Building will be modernized when priorities can be obtained.

Simultaneously, the Community Broadcasting Co. completed a new five-year lease on its quarters in the Bell Building where it is now a tenant.

DUMONT WILL TELEVISE WOR SHOWS ONCE WKLY.

Dumont television station W2XWV will televise WOR programs once a week beginning Tuesday, July 12.

Idea is to give technical and program staffs opportunity to experiment with television problems as post-war preparation. WOR sponsors will be invited to experiment with their present shows in the sight-and-sound medium, and the written announcement vs. the spoken one will be compared.

Stations Can Use Own Discretion For Drug's Plugs

Mentholatum, a J. Walter Thompson account, has met Washington objections again the linking of medicinal commercials to news programs by extending to local broadcasters the privilege of using their own judgment when the occasion warrants. If the news preceding or following the Mentholatum blurb is of such 'bigness' as to raise the question of taste, the station may cut the copy or eliminate it altogether.

This policy on the part of Mentholatum comes on practically the eve of its launching of a news spot announcement campaign. The account is buying a schedule of three to five daytime chainbreaks a week for 13 weeks. The contract takes effect July 5.

Margaret Speaks Says She Had No Tiff With Sponsor on Song Choice

Washington, June 29.

Margaret Speaks, who did a one-night stand at the Water Gate open air concerts here Sunday (27), also did a little speaking about the trade reports which she claims done her wrong regarding the cancellation of her radio program.

Story in 'Variety,' she explained to newsmen, was that she was dropped from the Firestone program after nine years for refusing to sing sponsor's request for 'When Irish Eyes Are Smiling' on a St. Patrick's Day program. Here's the way she tells it:

'Why, I sang 'Mother Machree' and 'Believe Me If All These Endearing Young Charms' and 'Where the River Shannon Flows' and 'Oh, Shamrock.' I was asked to sing 'When Irish Eyes Are Smiling,' and I said I thought it was more of a man's song. Someone must have overheard it and made a story from the incident.

'The reason I am not presently on the radio was that Richard Crooks was available.'

MID-SUMMER'S MYTH

By JERRY DEVINE

(Author of 'Mr. District Attorney')

This year there are no cars to take people to far-flung places. The Government discourages pleasure rail travel. Those who are fortunate enough to own summer homes or cottages at the seashore or in the mountains stick pretty close to home by the ocean or in the hills because they haven't the gas with which to go anywhere.

Radio then becomes even more important as a top entertainment medium this summer of 1943. What excuse can be offered this year for the summer replacement?

In previous years I have always felt that the so-called summer show was a fallacy. True, the daytime serials suffered. People refused to remain indoors of a hot summer's day. But the evening shows were listened to as much as before. And this is especially true this year of gas and travel rationing.

The sponsor of 'Mr. District Attorney,' Vitalis, believes that there is no such thing as a seasonal radio campaign. In this I concur heartily.

All right—we know that Jack Benny, Fred Allen, Bob Hope, Red Skelton, Eddie Cantor and other topnotchers need to be spelled from their radio endeavors. That 40 weeks is a fairly tough grind I will admit. But look at Bing Crosby's show. His sponsor permits Bing to take a certain number of weeks during the year. Bing splits them up in any way he sees fit. The rest of his people continue on the air. The result is that Crosby will be on the air all summer—and listeners will be grateful.

'SUBSTITUTION' ONUS

I do not belittle the calibre of the summer replacement. Some of them are excellent shows that stand up on their own merit regardless of the season. But the inference, 'substitution,' is always there. Let us assume for a minute that the replacement is even better than the show it is vice-ing. That fact that it is a substitution will always remain in people's minds.

I've never been successful in tracking down the real reasons for the summer replacement. A multitude of ideas have been offered.

The one idea about the summer show—and it predominates above all the other excuses—is: People don't listen to their radios in the warm months. My answer to that is, 'Why do you think so?'

So far I haven't been able to get an answer.

Labor Leaders, New Dealers Blame Radio Commentators for Fostering Passage of Anti-Strike Measure

Washington, June 29.

New Dealers and organized labor attribute the quick passage of the Connally-Smith anti-strike bill to the barrage of misinformation thrust into the air by radio commentators. They propose to fight back.

Leaders of the AFL and CIO have long been irked at the conservative trend of those who have the freedom of the air to expound their own opinions. A dozen of these commentators have been monitored and transcriptions show that a number of these microphone experts had not read the terms of the bill. They were definitely anti-labor and said so.

The subsidy program has also been the topic for the whiplash of scorn by these air pundits, who, labor claims, have detoured from the field of straight news to become interpreters of political thought and opinion. Usually they follow the straight party line of the Republicans, and labor leaders think it is significant that none have any sympathy for liberal views.

A meeting of labor's supporters was held Saturday (26) with Congressional leaders, and radio stations which feature these pleaders are going to be confronted soon with a demand for time to offset their arguments. Labor contends that there is significance in the nation-wide ballyhoo for the Ruml plan, followed by the steady propaganda against price rollbacks and against subsidies. If the air is to be filled with political propaganda against the movement to hold down the cost of living then labor proposes to take a hand in the aerial melee.

Gabbers Pressuring

After the meeting, one of the AFL members said: 'Freedom of the air does not include the right of commentators to become special pleaders for special causes. The right to give the news does not carry with it the license to propagandize for pressure groups. These commentators lay themselves open to suspicion of being subsidized, since they usually follow the National Association of Manufacturers line and argue for controlled inflation.

'Commentators will either stick to objective news facts or face the open opposition of organized labor. We neutralized Boake Carter and we shall fight to the bitter end those who figure the privilege of the air is synonymous with the right to blow off their political arguments. If the radio stations reject our pleas for time we shall take our case to the Federal Communications Commission. Our objection is not so much to that foghorn of conservatism, H. V. Kaltenborn, who is the sounding board of entrenched wealth and gets paid accordingly. Some of these pip-squeak imitators envy Kaltenborn, and under the cloak of impartiality are spreading their poisonous political opinions from one end of the country to the other. To this we have no objection once they have been exposed as the slimy servants of pressure groups with a cause to serve that is inimical with of the wage earner.'

Guest-Shot at Sundown

By

GEORGE JESSEL

in the

VARIETY

Radio Talent

'REVIEW AND PREVIEW'

of the 1943-44 Season to Be Published July 14

Radio Honored For Bond Work

Washington, June 29.

Nation's broadcast stations and newspapers were honored here yesterday Monday (28) by the United States Flag Association for their work in aiding the sale of war bonds during the Flag Week War Bond Campaign, June 8-14. Presentation of the Flag Association Cross of Honor was made during a luncheon at the National Press Club, with the Treasury Department cooperating.

Medal for the radio industry was received by Neville Miller, NAB president; and for the newspapers, by Linwood I. Noyes, president of the American Newspaper Publishers Association. Presentations were by Walter D. Fuller, president of the Curtis Publishing Co. Citation to the radio industry read:

'In recognition of distinguished service by this agency of public information, education and entertainment whose high ethical standards and conduct give to the American people further reason to be proud of the efficacy of our Constitutional guarantee of freedom of speech as exercised by a private industry under our democratic system of free enterprise. The contribution of America's radio broadcasting stations to the success of the Flag Week War Bond Campaign of 1943 is an additional compliment to their magnificent record of unselfish service to the ideals and institutions symbolized by the flag of the United States.'

FM STRICTLY FOR CITIES SAYS NBC ENGINEER

Cleveland, June 29.

Frequency modulation will be restricted to urban centers and will never be the standby of the rural community, Raymond Guym, radio facilities engineer of NBC, told the Cleveland Section of the Institute of Radio Engineers at a session (24) of the Electrical Engineers Convention at Hotel Cleveland.

He predicted an elaborate system of television stations, by frequency modulation, and said that high-frequency wireless relays, instead of wires, in transmitting network programs from the point of origin also are a likely future development.

Make a Radio Program Out of Looking Ahead

San Francisco, June 29.

A new twist in sustainer programs has been launched by KPO in the form of 'News in Advertising,' relating the 'story of the world of tomorrow as it is being told today in advertising.'

Program, a brainchild of John W. Elwood, KPO manager, is made up of excerpts from ads having news or educational value in relation to the future.

Skelton's Army Future May Mean Hildegarde's Permanence in NBC Spot

Hildegarde's summer substitution for Red Skelton on the Brown & Williamson 'Beat the Band' stanza is reportedly in the nature of a tryout for a permanent replacement. Skelton's draft board, it is understood, has set November as the limit for the comic's deferment. In that case, new fall series hardly would be rolling before Skelton left for camp. Current show employs Bob Grant's orchestra and is heard on NBC, 10:30 Tuesdays.

Recent divorce of Skelton and his wife, Edna (who still acts as his business manager), is said to have affected the comedian's draft status and upped the date for joining Uncle Sam, hence the Hildegarde grooming.

Seeds agency (Chi) meantime has renewed Hildegarde for another 13 weeks before she had consummated her third week of the initial series.

KXOK, St. Louis, has appointed John Blair & Co. as its exclusive national representative.

CEREALS A TONIC TO RADIO

Network Time Sales Still on Upbeat; 4 Webs Gross $12,335,000 in May

Income from time sales, as far as the networks are concerned, continues to go against the trend of past years. Billings keep going up, instead of falling off. The grosses of all the national webs, except the Blue, for last month (May) were above what they were for April. In the case of the Blue the difference amounted to but $100,000.

Columbia's total for May was $4,875,000, or 32% better than the sales for May, '42. NBC did $4,250,000, or 19%. The Blue's margin came to 79%, and Mutual's, 44%. The four webs on the month were jointly 34% ahead of the same month of last year. The edge in April was 16%.

The accumulative gross for the first five months of this year figures $57,770,000, as compared to $48,515,000 for the like period of '42. The difference, 19%, is higher than it has been for any two parallel periods since the start of this year.

Don't Underquote America's I. Q.

By

WILLIAM H. WEINTRAUB

President

Wm. H. Weintraub & Co.

A Special Feature of

VARIETY

Radio Talent

'REVIEW AND PREVIEW'

of the 1943-44 Season to Be Published July 14

NETWORK GROSS TIME SALES

(Estimated)

FOR MAY

	1943	1942	%
Blue	$2,130,000	$1,190,000	+79
Columbia	4,875,000	3,675,000	+32
Mutual	1,080,000	750,000	+44
NBC	4,250,000	3,570,000	+19
Total	$12,335,000	$9,185,000	+34

FOR FIRST FIVE MONTHS

	1943	1942	%
Blue	$10,510,000	$6,450,000	+63
Columbia	21,910,000	18,910,000	+16
Mutual	4,800,000	4,670,000	+3
NBC	20,550,000	18,485,000	+11
Total	$57,770,000	$48,515,000	+19

KELLOGG'S BIG $3,500,000 DISH

The cereal packing business is now undergoing a boom of unprecedented proportions and radio has begun to benefit from this prosperity in a big way. Kellogg's, which not so many months ago was among the missing on the network advertiser roster, is about to contract for another $1,000,000 worth of programming on the Blue Network and to allocate to Mutual what may amount to an additional $350,000.

As it is, the account is already spending over $1,000,000 a year for time and talent on Mutual for the 'Superman' series, and about the same amount on the Blue as part sponsor of the 'Breakfast At Sardi's' daily inning. Kellogg's second commitment on the Blue will be 'The Breakfast Club,' also a daily morning whirl.

According to the cereal manufacturer's present plans, the Blue Network's aggregate cut will figure $2,000,000 and Mutual's (time and talent) around $1,500,000. Mutual's new piece of business, if it materializes, will concern the plugging of All-Bran and a dog-food, Gro-Pup. Mutual has suggested a daily 15-minute news strip for the product. The Blue is also bidding for this allotment.

Kellogg's decision to buy a second show on the Blue came with surprising suddenness. Dealing in a food article that is entirely unrationed, Kellogg recently discovered, it is reported, that the sales outlook was appreciably bigger than had been anticipated, and out of the discovery came the appropriation of the extra $1,000,000. 'The Breakfast Club' allocation will be handled through the Chicago office of the J. Walter Thompson agency, while all the other Kellogg radio business is coming through the Kenyon & Eckhardt agency.

Ralston, which severed its final link with radio ('Tom Mix Straight Shooters' on the Blue) two years ago, is reported browsing around for a network show.

AFRA, RWG Heading for Jurisdictional Dispute Over Writer-Announcers

A jurisdictional dispute over the status of writer-broadcasters is brewing between the American Federation of Radio Artists and the Radio Writers Guild. So far, AFRA is not actively opposing RWG's action before the Labor Board to represent the news writer-announcers, now under Office of War Information status, in the NBC and CBS shortwave departments. The Guild made the Labor Board move after the networks had refused to negotiate for the men unless AFRA waived its rights.

The entire matter goes back several years to the time that AFRA turned over jurisdiction of staff writers in St. Louis, Cincinnati and elsewhere to the Guild, thereby settling an open fight. The Guild, in seeking to negotiate for the shortwave news writer-announcers, has attempted to persuade AFRA to agree to some sort of cooperative setup for the men, whose activities are in both the writing and performing field. However, AFRA has refused to agree to such an arrangement and is keeping aloof from the entire matter.

It has not answered the RWG application before the Labor Board and has indicated it will not do so. It is not participating in the Guild's move to negotiate with the networks and it is holding aloof from the entire question for the present. Whether AFRA will take any action in the matter in the future may come up for discussion at the union's national board meeting this week, or at the annual convention next month in Chicago. Otherwise, the attitude of its officials is that the union has nothing to gain by working with the Guild and that, as long as shortwave operations are handled by the OWI, there is little chance of the RWG or anyone else obtaining any substantial concessions for the men.

Confessions of an Optimist

By

NORMAN CORWIN

Especially Written for the

VARIETY

Radio Talent

'REVIEW AND PREVIEW'

of the 1943-44 Season to Be Published July 14

Old Gold Moving Into Lydia Grey Spot On NBC With Bob Crosby

If Lydia Grey products wants to bring its 'What's My Name?' show (Biow agency) back to NBC this fall it will have to accept a new spot, if any is available at that time. The network last week turned over the Sunday 10:30-11 p.m. period, which 'Name' had been occupying, to Old Gold for its Bob Crosby stanza. Latter event makes its debut July 18. Around 100 stations have already been cleared for it.

Old Gold had originally accepted the Friday 7:30-8 p.m. span for the Crosby inning, but in due time the network found that H. V. Kaltenborn (7:45-8) had been sold in too many towns locally to allow for an ample Crosby hookup. In the fall Crosby's competitor on CBS will be 'The Thin Man' (General Foods).

Malneck Fronts Band

Hollywood, June 29.

Bob Crosby is turning over the band on his new Old Gold series to Matty Malneck so he can devote more time to m.c.ing the program. Malneck takes the stick and also looks after the outfit's arrangements.

Billed as co-host with Crosby on the cigaret show is Les Tremayne, former 'First Nighter.'

Thompson Show For RCA on Blue

The program idea submitted by the J. Walter Thompson agency has received the approval of a committee of six representing RCA and its various subsidiaries and it is up to the RCA board of directors, when it meets July 9, to appropriate the money for the series. The budget will run in excess of $1,000,000. The variety show, as planned, is to be of an hour's duration and start in early September on the Blue Network. The Saturday 7 to 8 p.m. span has been suggested by the Blue.

The series will be mostly institutional in character. Ruthrauff & Ryan competed for the program series. R & R holds the radio, phonograph and television phases of the account.

Whiteman-Ford Deal Still Indef

Hollywood, June 29.

Ford Motors had not up to yesterday afternoon (Tuesday) put the final okay to the Paul Whiteman series, three quarter hours and a weekly half-hour, which is scheduled to debut on the Blue Network July 10. Budget would allow Whiteman 45 instrumentalists, a mixed chorus of 14 and Jimmy Newill and Jane Pickens as featured vocalists.

Whiteman will continue on the Chase & Sanborn program (NBC) for the summer and, when he assumes Ford's Sunday night half-hour (8 to 8:30) in the fall, he will be pitted against the Edgar Bergen program of his present sponsor, C & S.

Y&R ON NAT'L. HUNT FOR A NEW 'HENRY ALDRICH'

Reverse English on 'Who will be Scarlet O'Hara' technique is quietly being employed to find a new 'Henry Aldrich' to succeed Norman Tokar, soon to be drafted. Audition records, reportedly by the hundreds, are being shipped in from all parts of the country and final selection will be made without fanfare. Sponsor (Sanka Coffee) has lost two Henrys to the Army and wants the third to pick up the character without noticeable difference when the stanza resumes after a summer layoff.

Agency (Young & Rubican) obviously will favor 4-Fs, such as Jackie Kelk, who plays 'Homer', but since studio audiences recently have been nixed on the show, radio wags point out nobody will be the wiser if 'Henry' shows up wearing knickers or a beard.

HEARING NEW PACKAGE

The Blue net is listening to a new package show scripted by Ilse Intrator and titled 'Heartbeats.'

Miss Intrator escaped from Germany just before war broke out, and wrote and directed the anti-Nazi program, 'Our Secret World,' over WHOM, N. Y.

MBS Burns Granik By Selling 'Forum's' Sun. P.M. Spot to Serutan

S. Theodore Granik is peeved at Mutual's action of selling 'from under him' the Sunday evening period (8-8:45), which has housed his 'American Forum of the Air' for the past nine years. His displeasure has been anything but mollified by the network's offer of a half-hour on its Saturday matinee schedule.

The buyer of the Sunday 45 minutes is Serutan and the program which moves into the spot July 11 will be A. L. Alexander's 'Mediation Board.' The summer opposition will be Paul Whiteman-Dinah Shore (NBC) and in the fall it will be the Edgar Bergen show, for which Whiteman and Miss Shore are the pinchhitters.

'Mediation Board' will have a two-hour advantage over its prototype, 'Good Will Hour.' The latter series tees off over the Blue at 10 p.m. Raymond Spector is the agency on Serutan, and the hookup will consist of 11 stations.

Hat Firm Hires Carnegie To Win It Some Friends

Lee Hats has bought Dale Carnegie for a Thursday night (10:15-10:30) series on Mutual. The hookup will consist of 22 stations. The starting date is July 8 and the agency is Birmingham, Castleman and Pierce.

Adam Hats bought a weekly quarter-hour spot on the Blue Network the week before.

Kenton on Hope Show

Hollywood, June 29.

Stan Kenton will be custodian of the downbeat on the Bob Hope show in the fall. He played the season's fader in Cleveland last week and impressed to the extent of being put under contract. Baton switches from Skinnay Ennis, now bandleader at Army ordnance base in Santa Anita, Cal.

Kenton opened last night (Tues.) at the Palladium and is weighing picture offers from Paramount and Universal.

Y&R Near Deal On 'Perry Mason' Whodunit

Young & Rubicam agency has virtually closed a deal for 'Perry Mason,' a whodunit series, to replace 'Manhattan at Midnight' for Cummer Products. It involves switching 'Battle of the Sexes,' for Molle, into the present 'Manhattan' spot Wednesday nights on the Blue. 'Mason' would go into the Tuesday night niche on NBC now occupied by 'Sexes.'

Starting date for the new setup is mid-July.

CBS' New Assignments For Top Correspondents

Washington, June 29.

CBS is reported about to make a series of important changes in assignment for its topflight news broadcasters. Changes said to be scheduled:

Eric Sevareid, former Paris correspondent, and now chief of the Washington bureau, will go to Cairo.

Larry Lesueur, former Moscow man, will go to London, while Charles Collingwood is being reassigned to London from North Africa.

Bill Henry, CBS West Coast correspondent, who formerly covered in Honolulu and London, is scheduled to come to Washington to head the bureau here. Ed Murrow, head of the London staff, returns to England shortly.

John Daly will go to Algiers.

Bethel Joins F.C.&B.

Fred Bethel, freelance director recently honorably discharged from the Army, has joined the staff of Foote, Cone & Belding.

He was formerly on the Blue network staff.

AGCYS. PROTEST NBC'S PUBLICITY DEADLINE

Several ad agencies have lodged a protest with NBC against a rule laid down by the network's publicity department that data on commercial programs must be at hand seven days in advance of closing date for the 'NBC News Service,' a mimeographed mail piece. The agencies pointed out that it is often impossible for them to know that long in advance what guest stars will be on the coming program, particularly if the bookings are out of Hollywood.

Such a deadline, the agencies contended, is most certainly out of place during the summer, when the task of getting guests for replacement shows is aggravated by the vacation and camp-tour factors.

In Wholesale Lots

Frank Silvernail, chief time buyer for B.B.D. & O., is now operating with femme assistants exclusively. They are the Scanlon sisters, Gertrude and Eleanor, and Annette Joseph.

Eleanor Scanlon last week took over the spot vacated by Chester Slaybough, who quit to go with Morse International.

LaBour With B.B.D.&O.

Robert LaBour joined the B. B. D. & O. agency Monday (28) as production man.

LaBour left NBC production staff.

Gladys Swarthout, Taylor Take Six-Week Hiatus

Gladys Swarthout and Deems Taylor take a six-week vacation from the 'Family Hour' series Sunday afternoons on CBS for Prudential. Their respective replacements, beginning July 4, will be Eileen Farrell and Mark Harrell. Miss Swarhout will make outdoor concert appearances during her layoff from the air.

Benton & Bowles is the agency on the show, which Bill Rousseau directs.

'Air Force' Vice Autry

Sgt. Gene Autry's program, which leaves air July 11, will be succeeded by 'This Is the Air Force.' Script will be written by Dave Harmon, former staff scripter for CBS in New York.

Show, which emanates from Chicago, is produced for Wrigley by J. Walter Thompson.

NAB Lauds FCC's Technicians' Hunt

Washington, June 29.

FCC survey to find qualified radio technicians willing to take jobs in radio broadcast stations is lauded by Neville Miller, NAB president, in a letter to the Communications Commission in which the urges continuance of the FCC search. NAB has been making a similar check, and has decided that hereafter it will send its questionnaires 'only to those showing promise in the FCC survey.'

'I urge,' Miller wrote, 'that this cooperative activity be continued, as there is every indication that a substantial number of applications for employment will result. The shortage of broadcast station technical personnel is becoming increasingly acute, as indicated by the increase of the number of requests from broadcast stations for replacement personnel now coming to NAB.

'We have been, for the past several months, registering qualified technical personnel and furnishing suitable applicants to all stations requesting assistance.

'The need at this point is for a larger list of applicants in order that the undertaking can be of maximum broadcast industry benefit.'

CBS ASKS FCC REVIEW OF WBBM-KFAB SYNCH

CBS has asked the Federal Communications Commission to review the synchronization arrangement prevailing between WBBM, Chicago, and KFAB, Lincoln, and determine whether the contract covering the arrangements falls within the purview of the FCC's rules on chain broadcasting. WBBM, which is owned by CBS, and KFAB have for the past 12 years broadcast the same programs at certain hours of the day by the process of synchronization.

The number of synchronized broadcasting arrangements has in recent years been reduced to but two. In addition to that of WBBM-KFAB, there now exists the synchronous link of WBZ, Boston and WBZA, Springfield. Unlike the midwest combination, WBZ and WBZA are owned by the same interest, namely, Westinghouse.

Station in Political Mixup With Local Mayor's Show

Springfield, Mass., June 29.

Opening by WSPR this week of new program 'Appointment with the Mayor,' caused some of Mayor J. Albin Anderson's potential rivals to squawk to the station. Objections came largely from within Anderson's own party, since many local GOP leaders did not like the idea of Anderson's being automatically given the mayoralty when Mayor Roger L. Putnam went off to the Navy. Anderson had been head of the Common Council and his elevation was statutory.

Station officials pointed out that they thought they were doing a public service in extending their facilities to Anderson, and also that under FCC regulations they had no obligation to provide time for other voices so long as there had been no open avowals of candidacies. Station got into hot water last fall when Democratic congressional candidate raised same objections to talks by Rep. Charles R. Clason.

'Appointment with the Mayor' is broadcast weekly.

Stepping Up at CBS

Richard Sanville and Albert Ward have been made directors in the CBS Program Department. Both come from CBS Network Operations Department, where they were assistant directors. Donald Archer becomes assistant director in Network Operations.

Sanville, who was a freelance writer before joining CBS in August, will direct the sustaining serial, 'This Life is Mine.'

Barker Scripts 'Foyle'

Albert Barker, author of 'Terry and the Pirates,' will also write the 'Kitty Foyle' serial on CBS, as of July 12.

He succeeds John Bassett on the latter assignment, for General Mills, through Knox Reeves agency.

100 LEADING NAT'L ADVERTISERS IN 1942

(Total Expenditure and Radio Expenditure by Networks)

ADVERTISER	TOTAL—ALL MEDIA	COLUMBIA	NBC	BLUE	MUTUAL
Procter & Gamble Company	$18,651,668	$3,087,534	$5,817,353	.....	.....
Lever Brothers Company	10,991,018	4,226,550	778,181	.....	.....
General Foods Corporation	10,720,469	4,223,395	3,318,904	$298,695	$13,674
R. J. Reynolds Tobacco Company	9,741,661	1,779,100	772,576	216,217	.....
Sterling Products, Inc	9,595,881	1,469,634	4,431,459	1,802,462	.....
General Motors Corporation	8,579,083	433,741	.....	.....	.....
Colgate-Palmolive-Peet Company	7,365,253	1,697,460	1,576,080	.....	.....
General Mills, Inc	6,264,825	1,194,607	1,774,137	797,267	562,870
Liggett & Myers Tobacco Company	6,160,186	1,472,639	2,227,126	.....	.....
Philip Morris & Co., Ltd	4,830,836	1,282,281	680,273	.....	.....
Seagram's-Distillers Corporation, Ltd	4,643,214	.....	.....	.....	.....
American Home Products Corporation	4,619,939	1,367,079	505,181	1,490,601	655,452
American Tobacco Company	4,383,789	981,927	1,770,498	235,619	.....
Campbell Soup Company	4,373,492	2,858,829	.....	.....	.....
Coca-Cola Company	4,161,066	506,729	.....	638,917	642,985
General Electric Company	3,981,662	734,710	614,213	.....	.....
Bristol-Myers Company	3,892,177	.....	1,119,944	405,784	.....
Schenley Distillers Corporation	3,775,953	.....	.....	.....	111,667
Standard Brands, Inc	3,423,552	.....	1,382,971	183,864	171,865
National Distillers Products Corporation	3,280,945	.....	.....	.....	.....
Miles Laboratories, Inc	2,951,874	.....	1,580,264	1,265,988	.....
National Dairy Products Company	2,902,892	.....	1,983,729	.....	.....
P. Lorillard Company	2,853,274	406,599	13,610	115,050	.....
Brown & Williamson Tobacco Corporation	2,824,801	34,733	2,215,559	.....	.....
Texas Company	2,726,479	899,812	.....	532,723	.....
Andrew Jergens Company	2,572,825	.....	593,304	564,035	.....
Wm. Wrigley, Jr., Company	2,553,035	2,462,069	.....	.....	.....
Kellogg Company	2,524,712	.....	.....	3,933	.....
Lambert Company	2,447,572	.....	.....	.....	.....
Frankfort Distilleries, Inc	2,245,137	.....	.....	.....	.....
H. J. Heinz Company	2,065,277	.....	.....	.....	.....
Quaker Oats Company	2,060,990	516,105	99,576	.....	.....
Hiram Walker-Gooderham & Worts	2,010,120	.....	.....	.....	.....
Lamont, Corliss & Co	1,984,652	.....	.....	.....	.....
American Telephone & Telegraph Company	1,899,206	.....	674,129	.....	.....
Firestone Tire & Rubber Company	1,889,737	.....	602,404	.....	.....
National Biscuit Company	1,847,755	.....	.....	.....	.....
Goodyear Tire & Rubber Company	1,834,557	.....	.....	.....	.....
Socony-Vacuum Oil Company, Inc	1,739,559	.....	.....	328,724	.....
Ford Motor Company	1,665,995	160,370	.....	1,033,161	.....
Swift & Co	1,610,168	.....	.....	482,968	.....
Corn Products Refining Company	1,576,091	201,172	.....	.....	.....
Ralston Purina Company	1,555,309	.....	.....	274,650	.....
California Fruit Growers Exchange	1,538,250	457,223	.....	.....	.....
Carter Products, Inc	1,538,217	.....	.....	630,718	.....
Westinghouse Electric & Mfg. Company	1,429,498	.....	.....	.....	.....
Borden Company	1,374,704	.....	.....	.....	.....
Continental Baking Company	1,360,964	502,964	.....	.....	.....
Vick Chemical Company	1,348,500	12,827	570,138	.....	.....
Pepsodent Company	1,327,574	.....	628,212	.....	.....
Pepsi-Cola Company	1,326,017	.....	.....	254,015	.....
B. F. Goodrich Company, Inc	1,256,235	.....	.....	.....	.....
E. I. DuPont de Nemours Company	1,250,048	.....	552,761	.....	.....
California Packing Company	1,202,554	36,773	.....	.....	.....
B. T. Babbitt, Inc	1,201,190	323,799	868,886	.....	.....
Lehn & Fink Products Corporation	1,196,954	.....	.....	.....	.....
Best Foods, Inc	1,189,845	.....	328,939	41,081	39,597
Pillsbury Flour Mills Company	1,155,427	140,931	.....	123,428	.....
International Cellucotton Products Company	1,135,136	72,864	.....	.....	.....
Johnson & Johnson	1,119,588	245,313	.....	.....	.....
United States Steel Corporation	1,110,061	.....	.....	.....	.....
Gillette Safety Razor Company	1,109,588	29,231	.....	15,843	604,671
United States Rubber Company	1,090,982	.....	.....	.....	.....
E. R. Squibb & Sons	1,086,639	663,846	.....	.....	.....
Armour & Co	1,082,743	110,449	.....	.....	.....
Lewis-Howe Company	1,079,170	121,941	749,729	.....	.....
Philco Corporation	1,075,271	111,060	.....	.....	.....
Bayuk Cigars, Inc	1,065,074	.....	.....	.....	973,074
Gospel Broadcasting Ass'n	1,064,936	.....	.....	.....	1,064,936
Canada Dry Ginger Ale, Inc	1,051,781	.....	.....	43,164	.....
Lady Esther Company	1,038,702	598,416	.....	.....	.....
Carnation Company	1,022,093	.....	602,064	.....	.....
American Meat Institute	1,016,465	.....	.....	.....	.....
Sun Oil Company	1,004,258	.....	.....	841,128	.....
Wander Company	996,026	.....	.....	179,275	277,926
Metropolitan Life Insurance Company	986,020	.....	.....	.....	.....
Doubleday, Doran & Co	967,251	.....	.....	.....	.....
S. C. Johnson & Son, Inc	952,496	.....	752,788	.....	.....
Prudential Insurance Company of America	922,274	489,419	.....	.....	.....
Park & Tilford	910,667	.....	.....	.....	.....
Armstrong Cork Company	909,948	372,308	.....	.....	.....
Johns-Manville Corporation	899,978	854,538	.....	.....	.....
Cudahy Packing Company	892,091	.....	592,800	.....	.....
Pet Milk Sales Corporation	889,463	887,963	.....	.....	.....
Gulf Oil Corporation	881,652	538,944	.....	.....	.....
Standard Oil Company of New Jersey	879,806	13,620	.....	.....	7,368
General Cigar Company, Inc	877,835	44,746	.....	.....	448,089
International Harvester Company	868,707	.....	.....	.....	.....
Greyhound Management, Inc	853,741	.....	.....	.....	.....
Great Atlantic & Pacific Tea Company	843,999	.....	.....	.....	.....
Eastman Kodak Company	843,120	.....	.....	.....	.....
Emerson Drug Company	825,684	605,587	158,400	.....	.....
Celanese Corporation of America	823,848	610,446	.....	.....	.....
Parker Pen Company	820,450	213,723	.....	.....	.....
Metro-Goldwyn-Mayer	799,969	.....	39,354	.....	.....
Scott Paper Company	783,803	.....	.....	.....	.....
Chrysler Corporation	779,362	603,039	.....	.....	.....
Aluminum Company of America	741,726	.....	.....	.....	.....
Fels & Co	738,585	.....	.....	.....	.....
Safeway Stores, Inc	733,863	.....	.....	.....	.....
Totals	$243,049,534	$40,659,036	$40,375,542	$12,849,335	$5,574,174
Number of Networks Advertisers	73	47	33	26	13
Number of Single Network Advertisers	41	21	9	8	3

Ward Buys Wills

St. Louis, June 29.

KMOX has landed the Ward Baking Co. as a sponsor for W. R. Wills' 15-minute news analysis, five times weekly. Wills, Tokyo correspondent for CBS and with the American-owned Japanese Advertiser, was an exchange prisoner on the S. S. Gripsholm.

When the Japs made their sneak attack on Pearl Harbor, Wills was slapped into solitary confinement in Japan and was a prisoner for nearly six months.

Republic Buying Spot For 'Song of Texas' Pic

Republic Pictures is taking a dip into spot radio in behalf of the production, 'Song of Texas.' The distrib is buying schedules of three day and two nighttime announcements for a period of seven days.

Donahue & Coe is the agency.

Cincinnati. — Ed C. Hanford, for the past 13 years a writer with the Daily News, Springfield, O., joined the WLW-WSAI publicity staff.

Spotlighting Labor Source

In an effort to call attention to the abilities of physically handicapped individuals, The Federation of Crippled and Disabled, Inc., N. Y., is launching a series via WHOM, N. Y., July 10. Disabled performers, both professional and amateur, will be featured on this 26-week session.

The first 13 weeks will be aired from 11:30 to midnight, and the second half will be an hour stanza starting at 11 p.m.

O'Neil Asks OK for New Station in Akron After He Moves WJW to Cleve.

Akron, June 29.

Akron will continue to have three radio stations if an application filed by William O'Neil, owner and operator of WJW, is granted by the FCC. Plan is to continue the operation of the present WJW 250-watt station on 1240 kilocycles in Akron with new call letters.

If the FCC grants the application, this setup will go into effect after O'Neil starts the operation of his 5,000-watt station in Cleveland on 850 kilocycles with the WJW call letters. The station is expected to be in operation in Cleveland by Aug. 15 as a Blue outlet. In Akron the station is a Mutual outlet.

CBS OK'S WNYC SKED PENDING FCC DECISION

WNYC, New York's municipally-owned station, will be permitted by CBS, as owner of WCCO, Minneapolis, to operate on its present schedule until 30 days after the FCC has heard WNYC's application for an extension of broadcasting time. The city-owned station wants to stay on the air during the summer months until 10 p.m. It now shuts down at around 9:30 p.m. WCCO and WNYC occupy the same channel.

CBS entered into the stipulation at a meeting with Morris Novik, WNYC managing director, Monday (28) at which a member of the FCC was present. It was also agreed by CBS to postpone any actual hearings on the case until its engineers had made additional measurements affecting the issue. Monday's (28) meeting was in consonance with the recent KOA decision which permits the intervention of an interested party in a case involving a channel matter.

Woods Hosts Tomlinson, Notables at D. C. Party

Washington, June 29.

Mark Woods, Blue net prez, hosted a cocktail party Monday (28) for Edward Tomlinson, who takes over adviser and analyst post on inter-American affairs for the Blue.

Undersecretary of State Sumner Welles; Ambassador Santander, of Peru; Ambassador Espil, of Argentina; Major Gen. Blanton Winship, of the Inter-American Defense Board; Rear Admiral W. O. Speers, Chief of the Pan-American division of the Office of the Chief of Naval Operations, and Dr. Leo S. Rowe, director of the Pan-American Union, were among the guests.

Camp Livingston Radio Salutes Show Biz

Camp Livingston, June 29.

'A Salute to You,' Camp Livingston's weekly half-hour radio variety show June 22 honored American Show Business for its part in the war effort.

In dedicating the program to the entertainers of America, the soldiers said:

'You are the ones who entertain us...who make us laugh...who make us forget, for the moment, that we have cares and sorrows, and that the world is in flames.

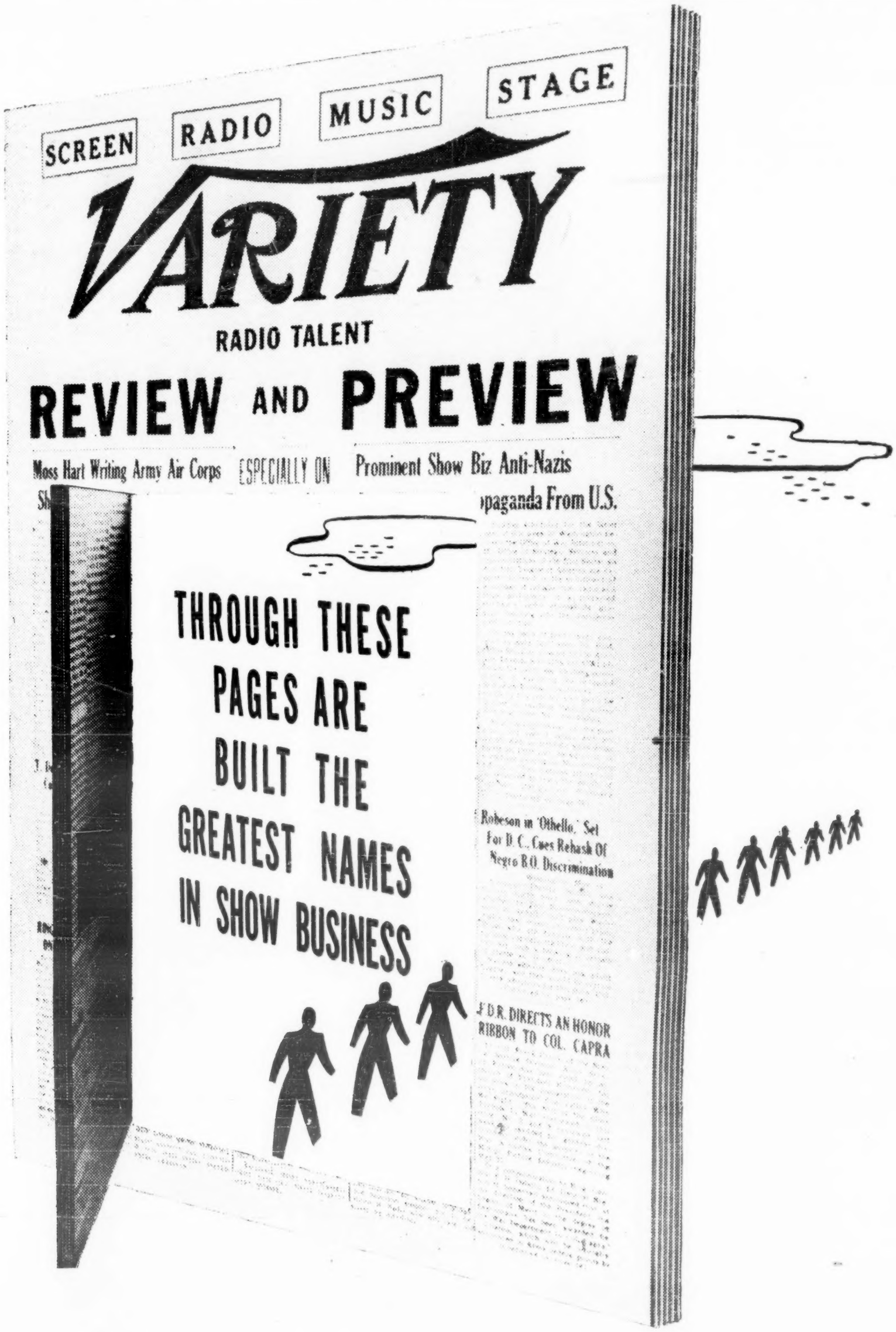
'You are the ones who recall for us, vividly, a past too often forgotten...the ones who bring us hope of the future.

'On far-flung battle-fronts you deliver the sounds and sights of home. And here you cheer and encourage the men and women in training. You keep high the morale of the workers on the home front. You encourage bond-buying, and in civilian defense, in all things so vital to prosecuting the war.

'You are the players, the craftsmen behind the scenes, the musicians, the artists and writers to whom we owe our thanks for all you're doing. You are Show Business, and this is 'Our Salute to You.'

Show is produced by Sgt. Ken Atkins, of the 38th (Cyclone) Division. It is written by Pvt. Herb Mitchell and Cpl. Searle Kramer, both of whom wrote for radio and stage prior to induction.

Jayne Shannon has replaced Lucille Mafucci as assistant to Linnea Nelson, time buyer, at J. Walter Thompson agency. Miss Shannon moves over from Kenyon & Eckhart.



And that's because Variety reaches the buying market

. . . . To the person or business with something to sell, reaching the buyer is all-important.

. . . . Through the years 'Variety' has maintained its position as the brightest showcase for creative artists and all things new in show business. All phases of the entertainment industry have found within 'Variety's' pages their guides to the innovations and stars of tomorrow.

. . . . This is especially true of radio, which, as a fledgling and now as one of the top facets of show business, looks upon 'Variety' as its beacon to radio entertainment and business trends.

. . . . Thus 'Variety's' forthcoming Radio Talent 'REVIEW AND PREVIEW' special edition, to be published July 14, takes on added importance for the creative artists and stations. Designed to be the time and talent-buyers' signpost for the new 1943-44 Radio Season, it is timed for publication at the same time advertising agencies and sponsors are planning new programs to start in the Fall.

. . . . The editorial content of Radio Talent 'REVIEW AND PREVIEW' makes this special edition a permanent reference for the radio industry. Your advertisement in this issue will thus afford you an immediate hearing with prospective buyers of your special talents.

NEW YORK
154 West 46th Street

CHICAGO
54 West Randolph Street

VARIETY

HOLLYWOOD
1708 North Vine Street

LONDON
8 St. Martin's Place

Argentina Temporarily Lifts Radio Suspensions; Slangy Comics Off Air

Montevideo, June 29.

Suspensions of the three Buenos Aires transmitters, which were shuttered during the new Argentine military government's cleanup drive, have been temporarily lifted, but crackdowns and other official decrees of the past week have been so severe that the broadcasters after three weeks of uncertainty are still hanging on the ropes hoping that the situation resolves itself.

Radios Mitre, Argentina and Rivadavia were informed over the weekend that they could resume operation for the time being, although they were warned of repetition of court action on the grounds that they were being run by persons other than those to whom the licenses were granted. This charge incidentally, was used to close them originally, but the government has temporarily relaxed its ban.

The rooting out of third parties and the breaking up of monopolies (a label applied to some Argentine chains) is the prime motive of the decree ordering a probe of all licenses and strict control of all new issuances, with the warning that any 'may be cancelled immediately.'

Broadcasters as yet have made no joint protest against the government's action, although representatives of writers, composers, actors and radio artists groups have called on President Ramirez and, without too great a fuss, requested consideration for their respective professions and activities.

Jaime Yankelevich, owner of the extensive Belgrano Web, cancelled all comic programs, as they are allegedly of the low comedy type and go in for slang, which is one of the government's sore points. Gache and De Voto, owners of Radio Splendid, dropped Nini Marshall the highest priced radio comedienne in Latin America, for the same reason. Other highlights of the past week, which many feel will hit hard at U. S. artists and retransmission of shows, is the government decree that all current serials must end July 15.

Future scripts must be censored at least 10 days prior to the opening of the show. In addition, classical numbers for signatures, themes, etc., are banned; orchestras should consist of the greatest percentage possible of Argentine musicians; no jived versions of classical compositions is permitted; foreign musicians are banned from speaking on the radio if they have bad accents, and native folklore should be emphasized. News can go on the air without censorship, but the station is held fully accountable if the government does not like what has been said.

"AMERICA'S NO. 1 SINGING DUO"
Dir.: William Morris Agency

Muzak Waxes 26 ½-Hrs. For Army in So. America

Muzak waxed 26 half-hour shows for the Radio Division of Co-ordinator of Inter-American Affairs this week. Series, titled 'For Those Who Love Music,' will be sent to 72 stations in 20 Latin American countries.

Program content consists of interviews with North American artists who have appeared in Latin America, including Rise Stevens, Lily Pons, Jose Iturbi, Nathan Milstein, Jessica Dragonette, Mischa Elman, Bidu Sayao, Tito Guizar, Fritz Reiner, Igor Gorin, Jesus Maria Sanroma, Andre Kostelanetz, Marjorie Lawrence, James Melton, Lotte Lehmann, William Primrose, Lauritz Melchior, Helen Traubel, Jarmila Novotna and Jan Peerce.

CBC Out of Red

Montreal, June 29.

Canadian Broadcasting Corp. is now entirely out of debt, Dr. J. S. Thomson, CBC g.m., told House of Commons Radio Committee recently. Revenue of the corporation, he said, showed a slight increase last year, with radio license receipts up $216,000 and commercial operations up by $186,000, making total income nearly $5,000,000.

Principal expenditures during the year were for high power stations at Sackville, New Brunswick, Montreal, Torono, and Watrous, Saskatchewan, costing altogether $1,300,000. Another $1,000,000 had been spent on three smaller transmitters. During its operation, CBC had, he said, handled more than $25,000,000, of which $20,345,000 had gone back to the people of Canada in the form of programs.

New York City.—Bill Fender, formerly with WHOM, New York, has joined the announcing staff of WNEW, New York. Edwin L. Stevens, of the Rutgers University faculty, and Victor B. Cantor, formerly with Paramount theatre, N. Y., have joined the WHOM announcer staff.

Ex-Budapest Maestro Gabbing at WLIB, B'klyn

Andre Brummer, former guest conductor of the Budapest Symphony Orchestra, is now on the announcer's staff of WLIB, Brooklyn.

Brummer, who will announce and conduct concert music shows, was also musical director of the Hunnia Film Studio, Hungary.

BBC Sounding Out Midwest Isolationists

BBC will sound out midwest isolationist newspaper editors and publishers on their attitude toward BBC programs and policies through Stanley Stevens, web's publicity director in New York, who is leaving tomorrow (Thursday) on a two-week trip of five key cities in that area.

Stevens will hit Chicago, Detroit, Cleveland, Cincinnati and Pittsburgh. Baltimore and Philadelphia are also on his itinerary, for he plans to be on hand when BBC airs the all-star game from Philly July 13 for the American troops in Great Britain.

Lorne Greene in Army

Ottawa, June 29.

Canadian Broadcasting Corp.'s chief announcer, Lorne Greene, is in the army, with Elwood Glover taking his place. Greene became known officially as 'the voice of Canada' through his constant news summarizing for CBC and assignment on the National Film Board's 'Canada Carries On' and 'World In Action' series.

Harriett Ball, CBC information service head, lists other CBC personnel in uniform as Marie Elder, Marie Cronin and Vivienne Denison, now training with the WRENs (navy); George Norrie, of CBC press and information, to the RCAF; Mavor Moore, actor and producer, to the army; de B. Holly, announcer, army; Fred Darking, announcer, RCAF; and E. M. Pidgeon, senior producer at CBO (Ottawa), navy.

McMurry Quits WHBQ

Memphis, June 29.

Emmett McMurry has resigned as announcer and program director for WHBQ here to become general manager of WJPR, Greenville, Miss. Makes the switch July 5 after 10 years with the local station.

WHBQ will replace McMurry with John T. Orr, of Birmingham, more recently with WFOR, Hattiesburg, Miss.

Cadets' Air Inning

Cleveland, June 29.

Capitalizing on song talents of air corps cadets at Fenn College, WGAR presents weekly 15-minute choral program Tuesday nights, with Cadet Harry W. Fritz, formerly of WIP and KYW, as m.c., and Cadet Fred Bosworth as featured soloist.

Bosworth formerly was vocalist with Harry James, Artie Shaw and Larry Clinton.

Humor on Madison Ave.

The radio publicity director for a large ad agency who had been luncheoning an out-of-town radio editor last week was asked by his guest to escort her to the office of a publicity director of a rival agency and officiate on the introductions. When the pair reached their destination they found the head of the department out, so they repaired to the office of an assistant.

When the assistant failed to identify him, the executive of the rival agency thought the occasion auspicious for a gag and all he did was introduce the radio ed. Dead-panning the colloquy, the visitor remarked to the assistant that the radio ed seemed dissatisfied with the service she was getting from 'this agency' and that something ought to be done to improve the situation. The assistant, apparently under the impression that the male of the visiting pair was connected in some executive capacity with his own agency, took notes on the complaint and suggestions.

At departure the assistant thanked the radio ed for calling and her companion for taking the time from his own work 'in our agency' to offer suggestions.

Azcarraga, Radio Mil in Bitter Battle For Mexico City Radio Dominance

American advertisers in Mexico City are finding themselves in the middle of a no-holds-barred fight between rival radio interests striving for domination of the city and the surrounding district, in which is concentrated 65% of Mexico's purchasing power. Wholesale talent and sponsor raids have become commonplace occurences, according to persons familiar with the Mexican broadcasting scene.

This situation has developed within the past 18 months, the period of establishment and growth of station XEOY and of Radio Mil, which signed a reciprocal deal with Mutual two weeks ago. Up to a year and a half ago the Mexican broadcasting field was almost 90% the personal stamping grounds of Emilio Azcarraga, owner and operator of Mexico City's 100,000 watt XEW and 50,000 watt XEQ. Thus Azarraga was able to virtually monopolize all phases of broadcasting. Except for a few topnotch artists, practically all talent was working for him and his subsidiary companies at a modest flat weekly rate. His two stations and two operating companies also controlled the transcription field.

About a year ago, however, the then recently established 10,000 watt XEOY began to get in Azarraga's hair by raiding his talent and sponsors. The station had been organized six months previously as the plaything of Pepe Yturbe, the younger of the Yturbe Bros., who, through an investment banking house, control a generous slice of Mexico's economic resources. It wasn't long before the younger Yturbe's banker associates realized the commercial possibilities of XEOY, and proceeded to sink additional coin into it. One of the first things they did was to offer Azcarraga's talent more money and his sponsors lower rates. They also arranged to carry the popular bull fights, baseball games and Mexico City Symphony orchestra, all of which were soon sponsored.

Azcarraga retaliated by raiding XEOY talent, putting sales pressure on advertisers who either had already signed with XEOY and Radio Mil (the 32 station network organized by the Yturbe crowd), or who were about to sign. The kingpin of Mexican broadcasting also stressed the fact that his 100,000 watt XEQ covered all of Mexico, and according to recent surveys, was heard daily by 42-46% of the nation's set owners. In contrast, XEOY, although licensed to broadcast at 50,000 watts, was using only one-tenth of that wattage, and reached only 22-25% of the set owners, principally in the Mexico City district.

Azcarraga's arguments proved persuasive, especially with the American advertisers. A number, slated to sign with XEOY, withdrew, and The Forhan Co. and Sterling International, which had shows on both the Yturbe and Azcarraga hookups, cancelled their XEOY stanzas, but retained their programs on Azcarraga's stations.

Although the Yturbe oufit has national coverage via Radio Mil, they are primarily interested in the Mexico City area. Spokesmen for Yturbe admit that Azcarraga has the jump on XEOY, and is making things tough for the new station and Radio Mil, but they add that the Yturbe banking and real estate resources are being liberally drawn upon to keep XEOY and Radio Mil in the fight, which will grow more intense when priorities on radio equipment is eased after the war. A comprehensive building program has been mapped out, a new site for XEOY selected, and equipment has been earmarked for postwar construction.

In the meantime the rivalry has benefited the hitherto poorly paid radio talent. Because of the highly competitive situation, they are now able to weigh bids which are considerably above the old rates.

New York. — William Fender, formerly chief announcer and night manager of WHOM, has joined the announcing staff of WNEW.

"KRNT Pushes Conkey Feed Sales Up 50 Percent"*

Reports W. C. Fuller, Des Moines Distributor

"Last year our sales of Conkey Feeds were good. This year, thanks to KRNT, our Conkey business is up 50 percent."

So reports W. C. Fuller, general manager of the Des Moines Elevator, regional distributor for Conkey Feeds. The report continues:

"Last October Conkey's took over the KRNT Sunday Noon Farm News, plus a series of daily announcements.

"From the first week we noticed an increase in Conkey sales in the 25 counties we serve. Today, despite delivery problems, our records show a virtual sell-out every month.

"We know this increase is largely due to KRNT, as this one station has carried the load for Conkey advertising in our area."

*Conkey also used affiliated Cowles Stations WMT and WNAX.

KSO BASIC BLUE AND MUTUAL 5000 WATTS
KRNT BASIC COLUMBIA 5000 WATTS
The Cowles Stations in DES MOINES

Affiliated with Des Moines Register & Tribune
Represented by The Katz Agency

Very Hot for June

May was quite a month on Mutual. It was the biggest May in the network's history. It was the biggest month by any name in the network's history. Its $1,080,797 gross was 44% ahead of May, 1942. Very warm for May.

Then along came June. In June Mutual signed more than $2,000,000 in new business alone. Very hot for June.

The Mutual Broadcasting System

NBC Casts Out Female

Hollywood, June 29.

NBC's thou-shall-nots in New York last week ruled out of bounds for singers on its skein a lyrical couplet in Frankie Loesser's high-ranking ditty, 'In My Arms.' Just before going on the air last week, Eddie Cantor (who had mouthed the 'naughty' wordage twice before on NBC) was told that this time it's no dice, that something objectionable to someone's sensibilities had been isolated and the two lines were ruled in 'doubtful taste.'

The couplet that brought out the Puritan in the chain's blue-pencilers goes like this: 'Give me something nice, cute and female, I'll never find her in the V mail.' Other networks have found nothing in the wordage to shock their finer instincts.

CBS' N. E. Affiliates Join Move To End 'Cowcatchers,' 'Hitchhikers'

Boston, June 29.

The movement among CBS affiliates to prevail on the network to abolish cowcatcher and hitchhike announcements has spread to New England. At a meeting of CBS affiliates in this district last week the network was called on by resolution to get rid of such types of announcements on its hookup programs as 'soon as may be practcable.' CBS affiliates in the Kansas-Missouri area had adopted a similar resolution just the week before.

The New England group's resolution held that the cowcatcher and hitchhike announcement as used on network programs tended to 'lower the standards of good broadcasting,' 'violated the responsibility placed upon station licensees to 'operate in the public interest, convenience and necessity' and also were there without the consent of the affiliates.

A 'cowcatcher' is a blurb which precedes the regular opening announcement of a network program, whereas a 'hitchhiker' is a plug which comes after the closing sales message of that same program. Both 'cowcatcher' and 'hitchhiker' are supplementary to the product which 'presents' the program.

KENO WITH BLUE

KENO, Las Vegas, has joined the Blue as a bonus station of the Mountain Group, bringing the total of Blue affiliates to 158.

KENO operates full time with 250 watts on a frequency of 1,400 k.c.

WFBR, BALTO, SEEKS AFFILIATION WITH BLUE

A high Blue Network official admitted Monday (28) that the web had been approached by WFBR, Baltimore, about a switch in affiliation. WFBR is now aligned with Mutual. The official pointed out that WCBM, the Blue's present Baltimore release, is tied up by the Blue's standard two-year contract and that the Blue, as would happen in the case of any such approach, is giving consideration to WFBR's story.

WFBR could have had a Blue franchise several years ago, when NBC decided to swing its Baltimore affiliation from WFBR to WBAL as the latter was about to go 50,000 watts. WFBR, after rejecting the offer, engaged in a bitter feud with NBC and turned up as an anti-NBC witness when the FCC was investigating affiliate-network relations. These hearings led to the adoption by the FCC of its present rules on network broadcasting.

Akron.—Robert Hinners, formerly with WERC, Erie, Pa., has joined the announcing staff of WJW.

Negro Church Group Budgets 100G For Tolerance Campaign Via Radio

St. Louis, June 29.

Approximately $100,000 is to be used by the National Council of the African Methodist Church to buy radio time as a means of forestalling such racial disorders as occurred in Detroit, according to a program outlined at the annual conclave of the organization here. A series of broadcasts would feature Joe Louis, world heavyweight boxing champ; Marian Anderson, songbird; Negro soldiers, sailors and workers; both Negro and white religious leaders, and others.

The plan was presented last week to bishops and delegates here by Edgar G. Brown, director of the National Negro Council in Washington. Brown has requested President Roosevelt to make a national radio appeal for tolerance and goodwill which would serve as a prelude to the series of educational radio programs.

Paging Hawkshaw

Another of those perennial cases of listeners taking radio drama literally occurred last week in New York.

Woman, a member of whose family was missing, phoned CBS to ask that Mr. Keene, of the 'Mr. Keene, Tracer of Lost Persons' program, be assigned to the case.

Cocilana's Program Hunt

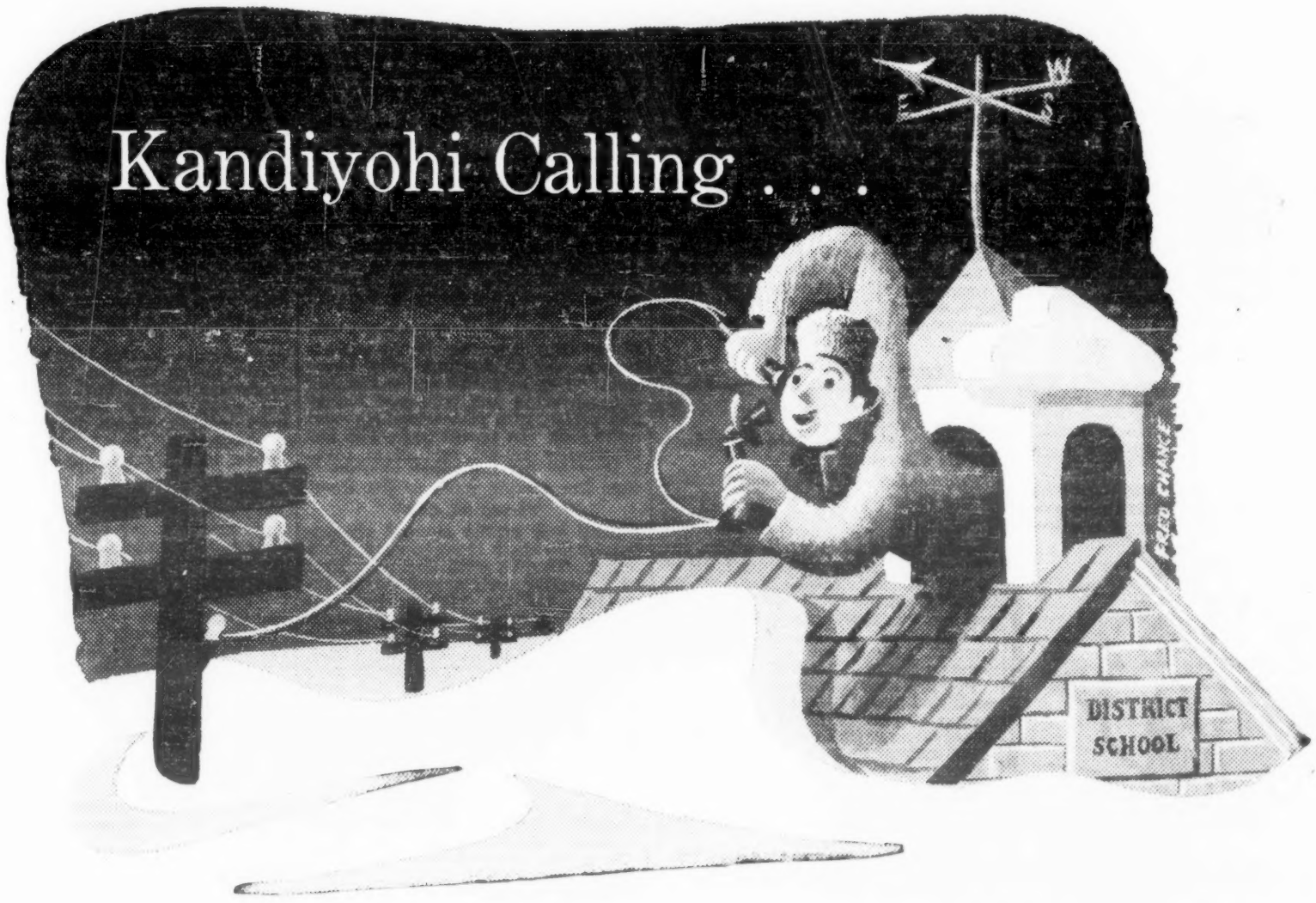
The Al Paul Lefton agency is contacting stations direct in quest of availabilities for Cocilana coughdrops. The campaign would start Sept. 15.

The agency's letter asks for ideas, programs, participations and whatnot.

Blue Waxes for Audition New-Variety Program

The Blue network this week recorded for audition a variety show with Johnny Morgan, Diane Courtney and a large orchestra batoned by Jimmy Lytel. Script was written by Mort and Lester Lewis and Stanley Fields, with Dee Engelbach directing.

Miss Courtney will also be the vocalist on the new Jerry Lester program Sunday nights on CBS, starting July 11. It will have Fred Utal and Ray Sinatra's orchestra. This Sunday night (4) she goes to Montreal to guest on a variety show originating at CBM and heard on CBC. She will plane back for the regular broadcast Tuesday night (6) of her R. & H. beer stanza on WJZ, New York.



SOMETIMES the elements originate WCCO's original programs.

When the snows come to the Northwest, many of our schools are isolated by house-deep drifts which block roads and tear down poles. School busses have to change schedules or stop cold. Thousands of anxious parents are left without word of their children in the snowed-in areas. Children at home don't know from day to day whether school will be open.

So WCCO—*the Northwest's Good Neighbor*—has school principals and bus drivers throughout its vast service-area call, write or wire daily reports to the station during a storm. Then, WCCO puts these reports right on the air.

During a storm, the calls come pouring in—from northwestern Hubbard to western Kandiyohi counties—some 200 miles away. During two months of last year, 254 such reports were sent from schools and bus depots in 82 counties . . . mothers were told that their children were safe and warm at some wayside farmhouse . . . children were told whether their schools would be open.

This fall, when the first snows come in (as early as September), the million radio families of our Northwest will lean once more on their "Good Neighbor," WCCO. For 19 years, it's been a never-failing source of help!

The Northwest's Good Neighbor

WCCO
MINNEAPOLIS-ST. PAUL
50,000 watts • 780 kc
COLUMBIA OWNED
CBS

Represented by Radio Sales, the SPOT Broadcasting Division of CBS

The TEXAS RANGERS *now*

Selling Restaurant Chain ON KALE PORTLAND

. . . also selling many other products on many other stations.

George E. Halley
TEXAS RANGERS LIBRARY
HOTEL PICKWICK • KANSAS CITY, MO.

JOHNNY MERCER'S MUSIC SHOP
With Ella Mae Morse, Jo Stafford and Pied Pipers (3), Paul Weston orch; guest, Harold Peary
Director: Arnold Maguire
PEPSODENT
Tues., 10 p.m.; 30 Mins.
WEAF-NBC, New York
(Foote, Cone & Belding)

Summer replacement for Bob Hope is a fair variety pot-pourri. Utilizing the Music Shop pattern, presided over by songwriter-singer Johnny Mercer, the ringing cash-register and the 'requests' for songs and recordings intersperse the specialties by the corps de pops. Thus are introduced Ella Mae Morse of 'Cow-Cow-Boogie,' 'Mr. Five-by-Five' disk repute, Jo Stafford and her Pied Pipers (3) and the Paul Weston orchestra.

Mercer, himself no slouch as a songwriter, instead introduced 'She's From Missouri,' announced as 'written by Johnny Burke of Chicago and Jimmy Van Heusen of Syracuse, N. Y.' This is a 'Dixie' (Bing Crosby) excerpt.

Miss Morse reprises 'Cow-Cow-Boogie;' Mercer essays Bobhopeful gags which don't quite come off; there are rhymes of 'Miriam' and 'irium' (Pepsodent ingredient); another play on Colonna and Marconi (telegram motif), which also doesn't register.

Mercer's songs, such as 'Louisville Lou,' are ever keynoted by originality and novelty. Besides which, his Dixie drawlin' style of selling 'em vocally is OK for jive too. Harold Peary ('Great Gildersleeve') is introduced as coming into the 'Music Shop' for purposes of making a recording ('In the Gloaming'); Jo Stafford and her trio click with 'You'll Never Know;' there's another wire (collect) from Bob Hope on 'don't kill my time;' and 'Musical Court of Poor Relations' is the topper-offer. This is done by Mercer in his characteristic manner.

Show was impressively keynoted by reminding that the star of the summer replacement is the composer of such notable ditties as 'That Old Black Magic,' 'Strip Polka' and 'Blues in the Night.' *Abel.*

Ward Extends Spot

Ward Bread last week okayed its spot schedule for the 13-week period beyond July 1. All stations continue with their Ward campaigns, except WQXR, N. Y.

J. Walter Thompson is the agency.

New CAMEL PROGRAM, Thurs., 10 p.m., EWT
Mgt.: LOU CLAYTON

JAMES HILTON
15 Mins.; Mon., 7:15 p.m.
LOCKHEED-VEGA
WABC-CBS, New York
(Foote, Cone & Belding)

Apparently Hollywood's newest 'trend' is for scenarists to become radio commentators. Recently Rupert Hughes started a series of sustaining Sunday chats on WEAF-NBC and now James Hilton has been picked up by Lockheed-Vega for its 'Ceiling Unlimited' program Monday nights on WABC-CBS. The novelist-screen writer, who authored such best-sellers as 'Lost Horizon,' 'Goodbye, Mr. Chips,' 'Random Harvest' and 'The Story of Dr. Wassell,' began the stint, Monday (28) with a quiet, casual talk on general topics, including an unpretentious discussion of the new Vincent Sheean book, 'Between the Thunder and the Sun.' It was a dignified, contemplative discourse—interesting enough for those who care to take the time to listen, but without the dramatic flavor to draw a mass audience.

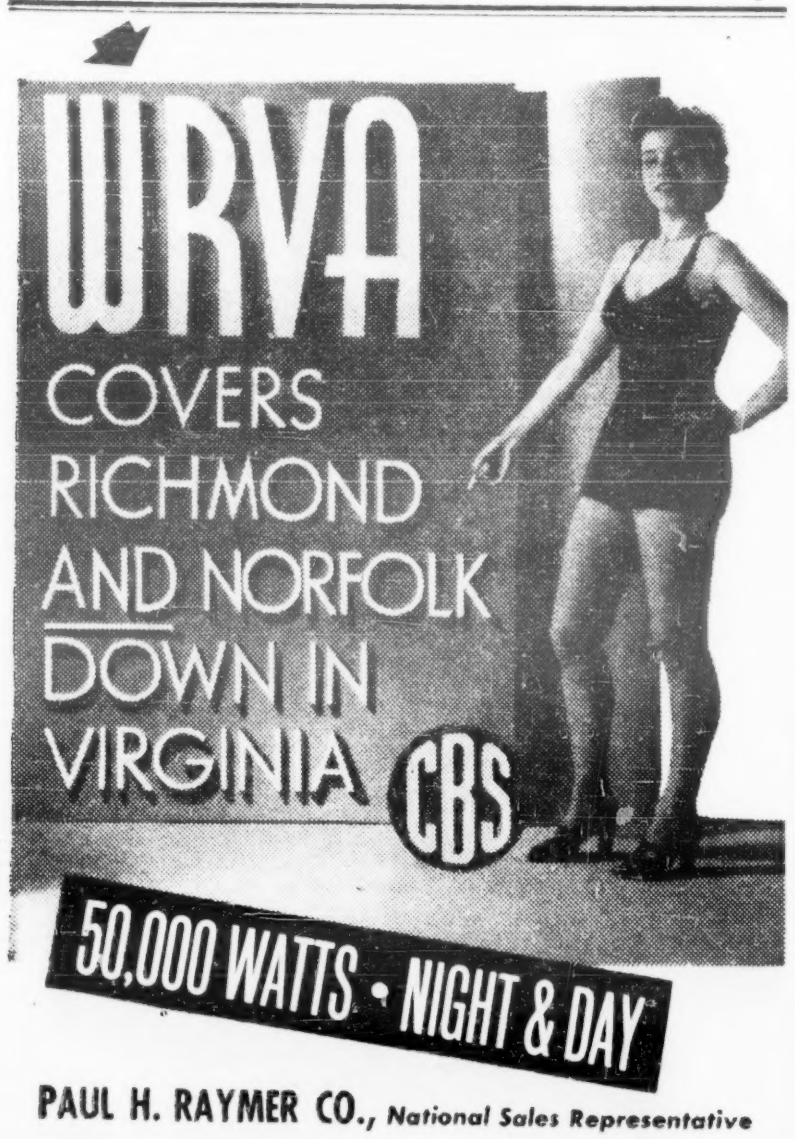
In his opening remarks, the English-born writer noted that he's not one of the breed of broadcasters who know all the answers. Rather, he said, he can suggest a few questions. One of the first of these, he believes, is what sort of a world we hope to see after the war. He talked of that briefly, without, as he had said, giving the answer. His estimate of the Sheean book was favorable, but he didn't so much speak of it directly as speculate on several ideas it raises.

All this was offered in mild, thoughtful and, of course, literate style, with the characteristic blend of reticence and friendliness of the English, and suggesting the sentiment that Hilton reveals in his writing. Although he mentioned his English accent, it is a mild one. His voice and mike style lack the smoothness of his scripting, which is a weakness for a solid quarter-hour of talk. There is one notable incongruity—the orchestral introduction and close for the show, apparently a hangover from the sponsor's previous dramatic series. Doubtless as a measure of Hilton's popularity, there is a giveaway offer of a copy of the script. There is no commercial copy on the show. *Hobe.*

POP CONCERT
With Cleveland Summer Symphony, Dr. Rudolph Ringwall, director; James Melton
30 mins.; Wed.-Fri.-Sat.; 10 p.m.
WHK, Cleveland

Refreshing and gloom-dispensing is the three-a-week Pop Concerts by the Cleveland Summer Symphony under Director Rudolph Ringwall. Before introducing a selection, Dr. Ringwall gives a brief background sketch of the music and writer. Nothing heavy is attempted and complete informal attitude prevails, including sale of iced drinks during concert. Guests are encouraged to remove jackets for comfort.

Popular star is presented at each performance. Met and radio star James Melton revealed a warm vibrant tenor at its best at this hearing. Good-naturedly he continued to give encore after encore when 'mike' went dead during concert. Presentation of 'Martha' was outstanding. Melton also kept audience in good spirits with bits of humor and got a tremendous reception at his finale. *Markey.*



PAUL H. RAYMER CO., National Sales Representative

Analyzing The Daytime Serials

By HOBE MORRISON

(This is the second in an analytic series about daytime serials. The first, which appeared recently, dealt with 'Pepper Young's Family.' Others will follow.)

One of the established daytime dramas is 'Big Sister,' which has been on the air for Lever Bros., through the Ruthrauff & Ryan agency, since 1936. It is now heard at 12:15 p.m. on CBS. The original author was Lilian Lauferty, who was succeeded in turn by Knowles Entrikin, Marjorie Bartlett and the present scripter, Julian Funt.

The show appears to have deteriorated in its seven-year run. 'Variety' said in 1937 that it was a 'well-managed meller' done in 'quiet tones' and not 'guilty of making the cast become hysterically histrionic.' The dialog was termed 'nicely written.'

Those statements are no longer true. The serial is now a tediously repetitious, pulp-mag treatment of neurotic emotional melodrama. Its characters seem synthetic; its situations transparently contrived; its motivation artificial, and its tone generally commonplace. During the last month the show has wound up one plot sequence and is now into another. Yet the net effect of 13 broadcasts heard during that interval is that little has happened. There is no war slant and no evidence of social philosophy.

The characters talk everything over endlessly. A listener soon learns that if anything happens on the series every member of the cast will sooner or later chew it over, like an idle dog gnawing an old bone. And after the obvious has been ground to dust the narrator invariably dwells on the moral. Each installment tends to consist mainly of padding, with a nudge to the plot in the closing lines.

The heroine, Ruth Wayne, the 'Big Sister' title character, is the stereotype to end all daytime serial heroines. She's beautiful and noble and warm-hearted and wise and tender and patient and understanding—and quite dull. In recent years she has apparently tended to become more a straight for the other characters than the driving force of the story.

Plenty of 4Fs

Only two of the current characters of the show seem to work for a living. They're both doctors. Most of the other men appear to be invalids. All the women are embroiled in perennial emotional crises. Nobody in the story has a regular job. The hero, Dr. Reed Bannister, can't seem to maneuver the heroine to the altar, although for the sake of suspense he currently has her temporarily headed in that direction. Despite his failure with Big Sister, however, he's the yen for practically every other femme in the yarn.

To a non-serial fan, it all seems pretty desperately fatuous. It's also probably the kind of radio that infuriates the anti-serial fanatics. There doesn't appear to be any convincing reason why it should do any emotionally-balanced listener any harm. It might conceivably upset emotionally unstable or psychopathic people, but what wouldn't?

The production of the show is reasonably good, but a trifle ponderous in character with the script. The dramatic pace is slow and the actors tend to emotionalize everything, though the overdramatic narration possibly helps create that impression. Tom Hutchinson is the director. There is no music on the series.

Cast includes Marjorie Anderson (Big Sister), Arnold Moss (Reed Bannister), Santos Ortega (Dr. Carvel), Elspeth Eric (Diane), Dick Widmark (Eric), Paul Gordon (Chris), Alan Devitt (Mr. Baxter), Michael J. O'Day (Neddy), Paula Bauersmith (Julia), Vera Allen (Mrs. Kelton), Eric Dressler (Frank Wayne), Joan Tompkins (Doris), Horace Braham (Monet), Les Damon (Narrator), Jim Ameche (Announcer).

Commercials on the show are not particularly notable for any reason. There's invariably a singing hitch-hike at the opening for Lipton soup mix, followed by Ameche's reading of the Rinso copy. Latter is sometimes a straight spiel, sometimes dramatized, sometimes a testimonial. Allowing for the inevitable enthusiasm of copywriters, the claims seem legitimate enough, though the writing is frequently coy.

For this article, the broadcasts of May 19, 21, 24, 28 and 31, and June 2, 3, 4, 9, 14, 16, 18 and 21 were caught. There were 57 parts included in those broadcasts (excluding the narrator and announcer), for an average of slightly more than four actors per script.

Anne Lawton to Philly

Anne Lawton has returned to Philadelphia, selling time for WCAU, after six months in WCAU's New York office.

New York selling job has been taken over by Harold Davis.

'WORDS AT WAR'
Cast: Roger De Koven, Les Damon, Ian MacAllaster, Walter Kinsella, Victor Beecroft, Jackson Beck, Vivien Bauer, Frank Black orc
Writer: Richard McDonagh
Director: Joseph Losey
30 Mins.; Thurs., 8 p.m.
Sustaining
WEAF-NBC, New York

In cooperation with the Council on Books in Wartime, which is already presenting various other shows designed to use the printed word in crystalizing morale, NBC has started a new series, 'Words at War,' dramatizing best-seller war books. First of the series, heard Thursday night (24), was based on 'Combined Operations: The Official Story of the Commandos,' by the British government writer Hilary St. George Saunders. As adapted by Richard McDonagh and directed by Joseph Losey, both of the NBC staff, it was an engrossing show, with Frank Black's musical cues and background an eloquent addition.

Whether or not the broadcast did justice to the original material is a question for those who have read the book. However, it should have had some inspirational effect on its own and may stir interest and sales for the book itself. In the cast of the subsequent programs the value of the radio versions will probably depend to a major extent on the adaptability of the books. Announced for presentation are 'They Call It Pacific,' by Clark Lee, tomorrow night (Thursday), and 'One World,' by Wendell Willkie, July 8. *Hobe.*

'NOT FOR GLORY'
With James Landis
Director: Edward Dunham
Writers: Wade Arnold and Marvin Beis
Sunday, 30 mins., 5 p.m.
Sustaining
WEAF-NBC, New York

A well conceived, deftly executed dramatization of the Ohio river flood at Wheeling, W. Va., last December teed off the Office of Civilian Defense series, 'Not for Glory,' Sunday (27). The intial stanza, highlighting the activities and potentialities of the OCD bodes well for this new 13-week public service offering.

The major portion of the show originates in New York and employs the documentary (dramatic-narrative) technic, which, fortunately, is not overdone. The final 10 minutes consist of a Washington pickup featuring James M. Landis, national director of the OCD, who discusses some aspects of OCD work and presents citations for outstanding individual or community OCD accomplishments. Sunday (27) the citation was awarded to Charles H. Bonneson, director of the Wheeling and Ohio County district, for his own and the community's work in reducing the ravages of last year's flood, which threatened to wipe out war plants and communities in the county.

In the dramatized part of the program, the real names of persons engaged in civilian defense work described are used. This was in keeping with the ring of authenticity which characterized the initial stanza.

IT'S THURSDAY NIGHT
With Bernie Armstrong orch, Bob Shield, The Three of Us, Ray Beuchner, Stephanie, Buzz Aston
Writer: Bob Shield
Director: Bob While
Sustaining, Thurs., 8-8:30 p.m.
KDKA, Pittsburgh

Lot of effort has gone into this new sustainer over Pittsburgh's Westinghouse station, and program shows it. A lively half-hour, built with an obvious effort to snare a bankroller (closing crack on opening show was 'next week we present 'The Case of the Missing Sponsor') it runs off smoothly and packs a lot of entertainment, in the casual, effortless manner that's a trademark of the Bing Crosby get-togethers.

Talent is tops. Shield, in addition to writing the session, also m.c.'s it in an ingratiating, intimate way, and his flexible format allows for plenty of variety. Bernie Armstrong's KDKA staff band furnishes the music, and the band has the ring of a topnotch network organization, and vocals are worked in easily and there's no sameness about them—Three of Us, femme sweet harmony trio; Buzz Aston, who is a neat addition to the croon-swoon fraternity, and Ray Beuchner, romantic baritone. Comedy's supplied by Stephanie (Stephanie Diamond, who used to do comic femme characterizations on late Joe Penner's network) and for inaugural program she tore the lyrics of 'As Time Goes By' apart a la Frank Fay. A little too long, but otherwise all right. Shield also cooked up some amusement with his so-called 'inside' on how the show came to be and how title was finally arrived at.

All in all, a very satisfactory half-hour. Too bad it doesn't have a studio audience, though. That would improve the show considerably, for it's the type that can use one. *Cohen.*

Follow-up Comment

'March of Time' installment (NBC) of last Thursday (24) might be regarded as a sharp lapse from the usually sound editorial judgment exercised on this series. It allowed ill-tempered name-calling and intemperate abuse to take the place of fact presentation. Judge John G. Montagu, mouthpiece for a group of large cattle growers in the southwest, spent a minute in citing figures and four minutes in shouting imprecations on 'bureaucrats' and referring to them as 'loco.' The judge, it was to be assumed from his polemic, doesn't like subsidies.

In sharp contrast with the program's treatment of the subsidy issue was the pithy, sober recital by Michigan Gov. Harry F. Kelly about the Detroit race riots. The governor called the riots not a local problem, but a national one. He praised the 'law-abiding' Detroit citizens for their part in bringing the riots under control within 24 hours and admitted that the riots not only cut deeply in war production, but ended in 31 dead, 500 injured and 1,300 arrested.

Helen Hayes did a guest appearance in a script called 'Continued Story' for the Girl Scouts Friday (25). Story dramatized solution of a juvenile problem brought about by unadjusted home and aggravated by war-time tension. Story was nicely developed and the entire cast seemed to respond to the excellent performance by Miss Hayes.

D'ARTEGA
AND HIS
ALL GIRL ORCHESTRA
Now On
USO Camp Shows
Personal Management
ERNEST LIEBMAN
1440 Broadway, New York

10TH ANNIVERSARY
Blue Network
'Breakfast Club'
Thanks to YOU and the BLUE
DON McNEILL
Personal Management
FRANK BURKE ARTIST BUREAU
1800-A Merchandise Mart, Chicago
Delaware 4950

Could Be a Good Script

Goodman Ace, of 'Easy Aces,' got a call from the CBS continuity acceptance department last week about an 'objectionable' line in a script that he had submitted for that day's use. Jane Ace, according to the line, was making conversation about the weather. She ventured that the heat must be 91 degrees.

The CBS censor explained that such talk about the temperature would be giving information to the enemy. Ace expostulated that he had written that script several days before and that he had no idea what the temperature would be on the broadcast date. After much jiving, Ace and the censor compromised. The figure was changed from 91 to 92.

Another line that Ace was asked to eliminate had to do with Jane Ace's remarking, 'I'm not deaf and dumb.' The censor felt that the line would be resented by such afflicted persons. 'But,' asked Ace, 'how could a deaf and dumb person object to something he couldn't hear?'

Inside Stuff—Radio

Although CBS was apprehensive over the incident, there were no serious kickbacks over the guest appearance of Gypsy Rose Lee last week on the 'Stage Door Canteen' program. Author-stripper, currently appearing in 'Star and Garter,' at the Music Box, N. Y., did a sketch with a number of double-entendres, but the payoff came at the close of her act, when the orchestra played several bars of 'Love For Sale' as a musical bridge. Neither the lyrics nor the title of the number was used, however. Tune is barred from the air, but apparently slipped by the network censors because it wasn't identified in the script.

Danny Danker, J. Walter Thompson, v.p. in charge of the west coast office, declared last week that George Wells, who has been doing the Lux adaptations since the series started nine years ago, will have the same assignment when the show resumes next season. The statement was made in connection with the story in the June 22 issue that Irna Phillips was considering an offer to join Thompson's Coast writer staff and that her work would include the Lux adaptations.

Benton & Bowles Agency has inaugurated a new twist in its talent auditions. Where audition material in the past has been left up to the individual auditioning, the agency now hands prospective talent a script from its own aired shows.

Idea proves ability in sight reading, and contrasts the prospective talent with the performances of the agency's professional performers. Tryout also includes a reading chosen by the performer.

Samuel Grafton, columnist on the N. Y. Post, was reported last week as disposed to quit his present Sunday evening spot on WOR, N. Y., unless he is shortly furnished with a Mutual Network account. Grafton, who has acquired quite a listening following in the eight months he has been on WOR under the sponsorship of Sante Cheese, is syndicated by the Post.

As an exploitation stunt for the Judy Canova show, which replaces Al Jolson-Monte Woolley for the summer on CBS Tuesday (6), Colgate is distributing silver dollars among radio editors and columnists. The tag attached to the bag containing the coin reads, 'Betcha a dollar Judy Canova will make you holler on her brand new Colgate program. . . .'

PHILLY ORCH SIGNS 3-YR. DEAL WITH CBS

The Philadelphia Orchestra, which formerly aired over Mutual, has signed a three-year contract to broadcast Saturday afternoon concerts over CBS, starting Oct. 2. The regular season will extend through April 30, 1944.

Concerts will originate in the Academy of Music, Philadelphia.

New Sponsor's Military Angle

The picture-enlarging craft has crept into radio with a war slant and a per inquiry angle. Stations are being asked by the Henry J. Kaufman agency, of Washington, to solicit this sort of business from servicemen's families on the basis of a $3 commission on each sale made through the broadcasts. The charge for enlargements is $9.95.

The account, War Photographs, starts off with an offer to spend $100 in billings on a station, but with the understanding that the station will produce 33 enlargement orders. The conditioned appropriation repeats itself from that point automatically until the agency issues a stop order. The program is a five-minute transcription.

P&G HUNTS FEMME FOR DAILY SPIELING

Procter & Gamble, through the Compton agency, is dickering for a daily news comment series on CBS, with a name femme spieler. Among those being considered are Jane Cowl, Elsa Maxwell and Elizabeth Bemis, the latter already having a sustaining series of that type on the network.

Not known whether additional time would be bought for the series, or whether it would replace the repeat show of one of the current P. & G. serials.

Ex-Pitt Producer Hurdles Japs' Jamming With Own 'Radio' Setup

Pittsburgh, June 29.

Although the Japs have been jamming shortwave radio frequencies to prevent American soldiers in New Guinea from listening to Allied broadcasts, Associated Press reported last week that the Yanks at the jungle outpost are hearing daily programs just the same, thanks to the ingenuity of a former Pittsburgh radio producer. He is Lt. Frederick Newmeyer, of Air Force Intelligence and in civilian life director of air shows over KDKA and WWSW for the Walker-Downing agency here.

As a soldier, his only studio is a tent. Instead of a transmitter, he uses a public address system. And his programs, although not broadcast, are patterned after regular radio shows.

When the Japs ruined reception for American listeners at the outpost, Lt. Newmeyer put his civilian talents to work immediately. He set up a loudspeaker system, found an old phonograph record and began writing newscasts American style—without the commercial plugs, of course. The worn disc of 'Washington Post March' starts and ends his newscasts. How he obtains the news he announces was not revealed, however.

His daily programs include world news, South Pacific news and sports. He announces the day of the month so soldiers can date their letters and gives time signals so they can set their wrist watches. When he went into the service, Lt. Newmeyer was one of Walker & Downing's ace radio men.

Poor Timing

Philadelphia, June 29.

Ted Huston, WIBG announcer, signed off his recording show recently with Harry James platter, 'The Devil Sat Down and Cried.'

As usual, Huston faded the music to give the cue, 'Your dial is set at 990.' Then he brought up the music just in time for Helen Forrest's voice to yodel . . . .'in a heck of a spot.'

Huston smashed the record.

Fan Mag Program Plan Runs Into AFRA Snag On Pay to Pix Stars

Hollywood, June 29.

Bob Orr and Jim Andrews, execs of the Lennen & Mitchell agency, took a 3,000-mile jaunt to learn that AFRA runs radio out here, and not the Screen Actors Guild. After getting straightened out by I. B. Kornblum, AFRA's local exec secretary, they found themselves facing a far more serious problem—that of Rule 15 of the AFRA bylaws, which prevents film players from appearing on commercial programs for less than their regular salary.

Understood Orr and Andrews sold Modern screen mag on a half-hour show and time was bought on the Blue network, beginning Aug. 3, on the assumption that film stars for the program could be had for the AFRA minimum. Contention of the agency is that the magazine is part of the industry and therefore not commercial in AFRA sense.

Kornblum ruled differently, but asked for formal presentation on whether program would be variety type, made up wholly of cinematic material and players. If formula stands, Orr and Andrews will have to get more budget, as AFRA minimums are out, regardless of exploitation clause in players contracts.

COX PROBE OF FCC TO BEGIN ON FRIDAY

Washington, June 29.

The Cox Committee investigating the Federal Communications Commission will begin public hearings Friday morning (2), according to Eugene L. Garey, committee counsel.

Garey refused to indicate the witnesses to be called first.

From the Production Centres

IN NEW YORK CITY . . .

Herb Polesie has taken over production of 'Broadway Band Box,' the Frank Sinatra-Raymond Scott sustainer on CBS. Richard Sanville is directing and Alan Jay Lerner scripting. Sanville has also been upped from assistant to a regular CBS staff director and assigned to the 'This Life Is Mine' serial sustainer....The Boston Pops orch played Alec Templeton's 'Mozart Matriculates' last week and then immediately encored it....Betty Garde written out of 'David Harum' and 'Front Page Farrell' while she's having her tonsils snipped.

Helen Menken currently written out of 'Second Husband' while she vacations....Elizabeth Todd, scripter of 'David Harum' and 'Young Widder Brown,' left Saturday (26) with her two children to join her husband, Lt. Lewis Kagel, in Seabring, Fla. She'll write the serials from there....Betty Winkler being written out of 'This Life Is Mine' for several weeks while she visits Chicago....Josephine Bangs, secretary in the John Gibbs production office, about to become a mike actress. She's already been auditioned by Axel Gruenberg and NBC....Basil Loughrane has succeeded Axel Gruenberg as director of 'Light of the World'....Eileen Farrell will sub for Gladys Swarthout as lead of the 'Family Hour' for Prudential for the summer....Casting: Mora Martin and Katharine Emmett ('Young Widder Brown'); Irene Wicker and Timmie Hyler ('Amanda'); Ethel Browning, Billy Redfield and Staats Cotsworth ('Second Husband').

Cal Kuhl arrived in N. Y. Monday (21) to take over duties as executive radio producer at Biow Co. Kuhl recently resigned from J. Walter Thompson....Gordon Eaton, CBS staff announcer, drawn from CBS staff to do 'Calling America'....Charles Graves, former N. W. Ayer copy scripter, transferred from ski troupe training in Colorado to Camp Ord, California, where he'll study amphibian landings....Gordon MacRae leaving CBS-Chesterfield for the Army....George Gerard has joined the Shortwave News Department at CBS to do French writing, translating and announcing....G. P. Tompkins now at CBS as a report analyst in the Research Department, and Earl Steele leaves WTAG, Worcester, Mass., to announce for CBS, N. Y.

Carleton Alsop, director of 'Abie's Irish Rose,' left Thursday (24) for an eight-week vacation in Hollywood. He's married to Martha Scott....Joy Meredith will take over the part of Mariana in the Blue net's 'Sea Hound,' replacing Cora Smith. Miss Smith leaves the show to do summer stock....William Lundigan, former WFBL announcer, who became a featured player for Warners, has reported for duty as a private at the San Diego, Calif., Marine Corps base....Hope Emerson and Nate Kantor submitting a milk-toast script to NBC, script theme being the dominating wife and the nagged husband....Dick Leonard, Blue net director and director of B-S-H's 'John's Other Wife,' vacashing in New York....Max Wylie in Central Park Sunday showing young daughter, Pam, how to fly a kite.

Lucille Vella has been upped to radio traffic department head at B.B.D.&O....Johnny Morgan and Lulu Bates are auditioning for a new 15-minute show with the Blue....Dick Gilbert will go on tour of the South July 4 to talk disc owners out of their old records, which will be turned in at local depots and sold to buy new ones for the service camps....Roger Forster is leaving his WNEW announcing berth today (Wednesday) to freelance until August, when he's slated for induction.

Axel Gruenberg is now directing the Blue's 'Counterspy.' Bill Sweet takes over 'Gang Busters'....Ralph Berton, WBNX disk jockey, is lecturing on modern music at Steinway Hall.

Kate Smith, who last week wound up her Friday night series on CBS for General Foods, left immediately for her place at Lake Placid. Ted Collins remained in town to clean up a few business details and then follows late this week. They'll do the daily noon series for the same sponsor from the resort over the summer, and return as usual in the fall....Mary Louise Plummer, wife of Davidson Taylor, CBS assistant director of broadcasts, completed the manuscript of a new novel in time to accompany her husband to the Coast....Former announcer James Fleming in Cairo en route to Ankara to become CBS correspondent....Actress Helene Dumas in North Africa with the American Red Cross....Former moppet film actor Dickie Jones and Dick Crenna brought east by Young & Rubicam to audition for the 'Henry Aldrich' role to succeed Norman Tokar, who's slated for the Army....Mac Benoff, Parke Levy and Abe Burrows, writers on the 'Duffy' radio series, to the Coast to work on the picture edition.

During Arthur Hanna's vacation on his Pennsylvania farm, Gene Eubanks directs 'Amanda of Honeymoon Hill' and Lester Vail will handle 'David Harum'....Ernesto Lecuona, South American pianist-composer, guests July 18 on the Andre Kostelanetz show for Coca-Cola, to intro some of the numbers of his score for the new musical which Vincent Youmans will produce on Broadway in the fall....Scripts for the first 13 weeks of the new 'Silver Theatre' series Sundays on CBS for International Silver will be repeats of shows from the former series....Carroll O'Meara resigned from OWI and returned to Coast office of Young & Rubicam....Julie Stevens and Les Damon guest tonight (Wednesday) on 'Manhattan at Midnight,' playing the leads in 'Ho, for the Green Woods,' written by Virginia Safford Lynn. Next Wednesday's (7) script, 'I'll Drown the World in Color,' is by Jay Bennett, and the following week, July 14, 'A Man's Best Wife,' is by Robert Riley Crutcher, Allen Rivkin and Jerry Horwin.

Claude Barrere, head of NBC recorded syndicated sales department, returned Friday (25) from a five-week tour of key cities in which he visited agencies and local stations....Kathryn Cravens, who conducts WNEW's 'News Through a Woman's Eyes,' is one of the four femmes interviewed on this week's Fox Movietone release which features a symposium on the draft of women for war work....Du Pont's 'Cavalcade of America,' now heard over 64 NBC stations, will be aired by 125 this fall.

Garnet Garrison is now assistant productions manager of NBC in charge of dramatic programs. Garrison has been with NBC for the past year, directing the net's Employee Production Group. Jack Hill moves in from NBC, Chicago, to replace Garrison. He'll direct 'Everything Goes'....Jessie Fordyce is under consideration for the Miss Duffy part on Ed Gardner's 'Duffy's Tavern,' to replace Shirley Booth.

IN HOLLYWOOD . . .

One-time Coast radio ed is up to his old tricks again, scattering bum checks over Texas. He has already done three stretches for that rap, but just can't resist using somone else's John Henry. This time he's posing as an NBC talent scout and is using the printed checks of NBC and the L. A. Biltmore hotel....Lewis Allen Weiss (this middle initial should be 'M' for meticulous) is readying the grand reception for a native come home, Miller McClintock, top kick of the Mutual networkers. Lined up so far are a luncheon at the swank University club and a press conference....Frank Graham, KNX's 'one-man theatre,' will play all the parts in 'Agent V' on a sponsored quarter-hour series.

Phil Baker pushed east for three months of originating 'Take It Or Leave It' in N. Y.....Louis Lochner, one of NBC's many war experts, sized up the fracas to date for the Frisco Rotarians....Dorothy Waknitz switched from publicity to sound effects at NBC, and Eleanor Townrich replaced her on a move from sales promotion....Phil Bowman, of Blackett-Sample-Hummert, around for teeup of 'Hollywood Theatre of the Air'....Kenneth Tinkham proudly displaying the merit award given to KMTR by National Board of Fire Underwriters for station's aid to fire prevention drive....NBC department heads are doubling up, the help problem being what it is. Jennings Pierce, head of public service, takes on the added duties of guest relations with Bob Hendricks as aide. Paul Gale augments his traffic chores with supervising mailing room, messenger and telephone service....Paul Rickenbacher, talent head for Young & Rubicam in New York, finally got accommodations to return home after being packed for a week....'Pee Wee' Hunt, who recently withdrew from the Casa Loma band after 16 years as vocalist, starts his own program, locally sponsored, on KFWB this week....Al Kaye left for New York to talk over fall plans for Maxwell House time, which he produces, and other Coast programs Benton & Bowles may have next season.

The suspense is over for John Dickson Carr, scripter of Columbia's 'Suspense' series. He has been recalled to England for government duty....Carroll O'Meara is returning to Young & Rubicam as producer after several months with Office of War Information in Frisco....Paul Dudley took leave of his production duties on Coca-Cola shows to pass a couple of weeks with his frau, Joy Hodges, of 'The Doughgirls,' before donning khaki....Jim and Marian Jordan wound up their ninth season of 'Fibber and Molly' for Johnson wax and will entertain at camps when not resting at their Bakersfield, Cal., ranch....Ben Byers, former NBC publicist, transferred from Royal Air Force to U. S. air command in England....Just when Young & Rubicam figured they had Herbert Marshall all set as emcee of 'Silver Theatre,' something cropped up to kick over the deal and now Clare Olmstead is frantically pushing his search for a personality to fill the old Conrad Nagel spot....Bill Comstock, radio's 'Tizzie Lish,' got his first picture part at Republic after being in radio for nearly 20 years....The dialing habit was never better exemplified than in the recent Crossley of the family serial 'Those We Love.' On the move from CBS to the Jack Benny spot the program picked up 14 points....Paul Whiteman reunites The Rhythm Boys for the alumni spot on his java show July 4. It will be the first time together since 1929 for Bing Crosby, Harry Barris and Al Rinker....Franklin P. Adams guests on Kraft Music Hall July 8.

IN CHICAGO . . .

Eddie Dunn is now alternating with Don McNeill as m.c. on the Chicago Sun's Sound-O program over WBBM....Chicago's Fifth FM station, W75C, operated by the Moody Bible Institute, went on the air Sunday (13) with a power of 1,000 watts....Nikki Kaye, who appears with her husband Hal Tate on 'Variety Show' each week over WCFL, has written an article for the current 'She' magazine on 'Getting a Job in Radio'....Clifton Utley, news commentator, has canceled all lecture appearances due to his full radio schedule....David Whitehouse is a new addition to the 'Vic and Sade' cast....Jack Simpson, recently with WWL, New Orleans, has joined the NBC Central Division production staff as a director....Lee Gillette, for past three years with WAAF, has joined the WJJD announcer's staff....Norman Kraeft, former WJJD announcer, has switched to the Blue Network here....Johnny Jordan, second tenor of the Blue Network's Four Vagabonds, is in the Alexian Brothers Hospital recovering from an accidental gunshot wound. Cleo Roberts is filling in for him with the quartet....Bonnie (Mrs. Bob) Atcher is taking over for Smilin' Bob, who was recently inducted into the Army, on WJJD.

Howard L. Emich, formerly Indiana and Kentucky radio manager for United Press, has joined the WBBM news department....Jack Hill, NBC producer, has been transferred to New York. His successor has not yet been named....Fahey Flynn, former WBBM announcer, received his commission in the Navy after serving only two weeks as enlisted seaman....Roger Marvin, recently with WFBM, Indianapolis, is a new addition to the WJJD announcing staff....Margaret Leak, formerly an English instructor, is now a member of the WJJD continuity department....Milton H. Heidrich, a member of the WGN press department, has reported to Camp Grant, Ill. He has been replaced by his wife....

Approximately $6,000,000 in war bonds were bought for admission to the 'Information Please' broadcast at the Civic Opera House Monday (28)....Capt. Noel Gerson, former head of the WGN Artists Bureau and now in the Army's public relations office here, moves to Washington soon to handle publicity for the Air Forces....Florence Warner, who was promoted from WBBM press department to CBS-WBBM educational department, has been succeeded by Ed Ehrenberg. Ehrenberg and 'Chuck' Logan, CBS-WBBM special events head, at one time published a paper in Champaign, Ill.....WLS is offering a multi-colored invasion map, prepared by their news department, to listeners on request and mailing charges. Map is printed on enameled stock and is 28 by 36 inches in size....Alex Dreier, NBC commentator, and Mrs. Dreier leave July 5 for three weeks' vacation in San Francisco. During his absence Louis Roen will announce the Skelly News program; the commentator's sustaining programs will be filled by guest commentators, but he will broadcast his regular five-minute news summary of the Fitch Bandwagon himself from the west coast on July 11 and 18.

Fred Barron has been added to the cast of 'Helpmate' daytime serial....Marvin Mueller is the new announcer for CBS's 'Ma Perkins' and is also doubling in the cast....William Brook, formerly with WEMP, Milwaukee, has joined the WIND announcing staff at Gary, Indiana....Juanita Larkin, Dorothy Crane and Ann Nagy are new members of the WIND, Gary staff, serving in the traffic, program and continuity departments, respectively....Grace Hickok, formerly on the Chicago Journal of Commerce, has joined the WGN press department as a writer....Dick Wells, former announcer on the 'Ma Perkins' program, is now a first lieutenant with the Amphibian Command, U. S. Army at Camp Edwards, Mass.

U. S. DX OF NEWS BACK HOME TOPS AT GUADAL

Washington, June 29.

Short wave news broadcasts from home are one of the principal sources of pleasure for American soldiers on Guadalcanal, according to word just brought back by Major Alvie L. McKnight, following five months as chaplain on the island. Chaplain McKnight said the men crowd around the radios to get the latest news from home and to hear their favorite programs.

"Sometimes', he added, 'they tune in the 'Zero Hour', which is broadcast by the Tokio radio, featuring recordings of well-known American dance orchestras as a come-on. In between the dance selections, an announcer, speaking in English of course, will relate the latest U. S. news in reverse. The boys get a big kick out of it.

'The announcer will say: 'We know how you are suffering down there in your water-soaked foxholes. To cheer you up, we give you Tommy Dorsey'.

Jack Smith's Sustainer

Jack Smith, a vocalist on the Prudential 'Family Hour' Sunday afternoons on CBS, will have his own sustainer series, with Raymond Scott's orchestra, on the same network Friday nights, starting July 16.

'Broadway Band Box,' another CBS sustainer, with Scott and Frank Sinatra, moves from the Friday night spot to Monday nights.

Fort Dix's Own Station Goes on the Air July 15

Fort Dix, N. J., June 29.

Fort Dix will put its own radio station on the air next month, manned entirely by Army personnel. License to operate on low power has been granted to the camp. Station, which will use the call-letters WDIX, will be heard daytime only. It can air a maximum of eight hours daily, with the signoff at 5:30 p.m.

Kilowatter will hit the ether about July 15. It will take no commercials, following the practice of several other camps which have been previously granted FCC tickets.

WDIX personnel virtually all will be drawn from professional radio people now in khaki, most all of whom served the major networks. They include Sergeant George Stuck, who's chief engineer; Staff Sergeant Jack Leonard, warbler; Cpl. Mark Smith, scripter and production man and Sgt. Elmo Johnson, who will serve as musical director.

WLW Gets Food Expert

Cincinnati, June 29.

Addition of Mrs. Vianna D. Bramblett to WLW's trade extension division, made last week, gives the station a nutrition expert whose services are to aid food merchants and consumers in following through on the Government's seven-point nutrition chart.

As nutrition consultant, she will work under John E. Rudolph, director of WLW's trade extension division.

CHI TIMES ON WIND WITH QUIZ CONTEST

Chicago, June 29.

Chicago Times inaugurated a promotional campaign over Station WIND yesterday (Monday) to last eight weeks with $6,000 in prizes to be given to listeners. Program is called the 'Times Quiz-time,' a telephone stunt utilizing five-minute broadcasts 10 times daily. Paper is using heavy advertising campaign on the series.

The Chicago Sun's 'Sound-O' program, which started as a five nights weekly promotional stunt over WBBM, is now heard only on Monday night, the paper claiming that recent cut in newsprint does not allow it to properly exploit the contest through its columns.

Extend WERS Service For All Type Disasters

Washington, June 29.

Wider scope for the War Emergency Radio Service of the Office of Civilian Defense has been arranged by the OCD and FCC. WERS was set up originally to go into action 'only during or immediately following actual air raids, impending air raids, or other enemy military operations or acts of sabotage . . . for essential communications relating to civilian defense.'

Now, James M. Landis, OCD director, announced yesterday (Monday), the FCC has amended its regulations to permit WERS to operate in the event of floods, fires, hurricanes, riots, and other local emergencies, whether or not telephone and telegraph services are disrupted.

WERS is established in 200 communities, with more than 3,700 two-way stations and 6,000 licensed operators. In addition, 56 applications for new WERS systems are on file with FCC. Training periods for WERS stations have also been increased by FCC under the amendments.

WHB, K.C., Hooks Onto Film for Special Biz

Kansas City, June 29.

WHB created a fast piece of business for itself last week by persuading 20th Century-Fox to let it make a series of five transcriptions for the exploitation of 'Stormy Weather.' The station, working in the film company's local screen room, included in the disc, a la daytime serials, episodes from the picture as taken from the soundtrack, with WHB's motion picture editor, Reese Wade, filling in the explanatory narrative. The daily installments ran for five days prior to the opening of the film day-and-date at five local houses this week.

The project, as conceived by Don Davis, WHB prez, had never been tried in this area.

Renewals

General Foods Corp. has renewed 'The Aldrich Family' and 'Maxwell House Coffee Time' on NBC, for 52 weeks. 'The Aldrich Family' contract, placed by Young & Rubicam, becomes effective July 1, while the 'Maxwell House' program, placed by Benton & Bowles, goes into effect July 8. Summer vacation time for 'Aldrich Family' will be July 8 through July 29. 'Maxwell House' will be on the air between June 24 and August 26.

'March of Time' has been renewed over 51 NBC stations for 52 weeks effective July 8. Young & Rubicam is the agency. Heard over NBC since July 9, 1942, 'March of Time' will be off the air for the summer from July 8 to August 12.

Blue Tests Shows

Starting July 4, the Blue will test a number of its own shows and those produced by outside agencies via a series titled 'Sneak Preview.' It will be a half-hour weekly stanza at 5:30 p.m. featuring either one 30-minute program or two 15-minute scripts.

Full credit and supervisory control will be given to outside producers. Although the sneak preview angle is to be stressed, there may be same day ads in the newspapers plugging the program. Audience reaction will decide the ultimate fate of the individual offerings.

Betty Buckler, manager of the Coast office of Benton & Bowles, who was married Saturday (26) in Temple, Texas, to an Army lieutenant, is on her way east to spend the summer in the agency's New York office. It's an annual visit for her.

Inside Stuff—Orchestras

Leader at one Broadway nitery had a nightmare recently when, on arriving an hour before the first show, he discovered that his trumpet man was rushing to hospital with his kid, who was hit by an automobile. Leader called half a dozen numbers in vain, and then in desperation visited a local bar and luckily found a trumpet man lapping up a couple. Without asking questions he dragged him to the bandstand, just in time for the show, only to find the horn player so soused that he not only blew sour, but stopped the show single handed, acts and all.

The $10,000 suit brought by the Spotlight Club of Washington with an application for an injunction against the Musicians Union was peacefully settled recently when the action was withdrawn. Under the agreement, the Spotlight club will be given a piano player, and AFM has taken the organization off the unfair list. By the terms of the peace, Spotlight club agrees to restrain musicians from taking part in informal jam sessions.

Leroy Holmes, former Harry James' arranger and now a war worker on the Coast, has a golden egg in 'Prince Charming,' an original backing James' disc of 'Velvet Moon,' which has passed the 1,000,000 mark. Holmes is only one in on 'Prince' and will probably reap around $15,000 for himself, with no other writers to split with.

David Allen, former vocalist with the Jack Teagarden orchestra, is in an Army hospital at White Sulphur Springs, W. Va., a victim of shellshock. He participated in the North African campaign and was wounded once in addition to his current condition.

Allen has been in the Army more than a year.

Reported the Morris office is asking for a fee into the thousands to release the Carl Ravazza band to MCA. Dick Durso personally manages Ravazza, who has never shown in New York. MCA has a Gotham spot, hence the dicker, which may never be consummated, however.

Rockwell, Morris, MCA in Battle For 2 Bands; Breakup as Spite Moves

Hollywood, June 29.

Two of the top bands turned out on the Coast in the past year, the three giants of the band booking business and James C. Petrillo, headman of the musicians' union, are involved in a sizzling controversy that may have as its denouement the breakup of the two crack orchestras. Pitted against each other are Music Corp. of America, William Morris agency and Tommy Rockwell's General Amusement. Pawns are Freddie Slack and Benny Carter. Petrillo will be called in as arbiter of perhaps both disputes.

Crux of the dogfight seems to be 'if we can't have 'em neither can you.' In the case of Slack the bad feeling dates back nearly a year when the band pulled away from the Morris office for an MCA alignment. Appeal by the aggrieved to Petrillo resulted in the band being ordered back to the Morris fold and MCA ordered to turn over to Morris the $33,000 in commissions collected during the Slack disaffection. During the 10 months of Slack's booking affinity with MCA, the bandleader alleges that disparaging remarks by attaches of the Morris band department makes it distasteful for him to resume that affiliation.

Slack took his plaint to Jules C. Stein, MCA prexy, who immediately made an offer of $25,000 to the Morris office for Slack's contract, which was just as immediately turned down. Report goes that Stein then made overtures to RKO for an arranger-composer berth for Slack, which was so recently consummated that the Slack musikers are now on two weeks' notice, after which band disbands.

In re: Benny Carter

Case history of the Carter-MCA contretemps harks back to the not-so-fruitful days of the sepian band when the booking agency had its doubts about the outfit ever achieving first-line recognition and Carter shared that feeling under MCA auspices to the extent of asking for his release for a consideration of $1,000, which is said to have been agreeable to MCA. Carter made a few payments in sums ranging from $50 to $100 and finally knocked $300 off the account when he finally got hot. Carlos Gastel meanwhile took Carter in tow under a personal management contract and made a booking arrangement with General Amusement. Now that Carter is in the chips, Castel took the $700 owed to MCA as the balance on the buyoff and asked for a signed release, payment in full. MCA is said to have demurred, preferring the band to the $700. Rockwell and Gastel are equally insistent and rather than let MCA keep the band are plotting the same kind of a studio job for Carter as was arranged for Slack. That would mean the breakup of the band as nowadays an outfit is no hotter than its front man. Case is being appealed to Petrillo.

Carter is finally coming into his own after a terrific rep as an arranger and alto sax virtuoso. He was onetime musical director for British Broadcasting Co. Slack is a boogie-wboogie pianist who rode to a rep on 'Mr. Five By Five' and 'Cow-Cow-Boogie.' Both are rated as the best outfits developed on the Coast in the past year.

Calloway's 1st N. Y. Spot In 5 Yrs. at Park Central

Cab Calloway goes on the Park Central Roof, New York, July 15 for eight weeks.

It will be the first New York location for Calloway in about five years.

MUSICRAFT ASKS NIX OF NAT SHILKRET SUIT

Noting that Jack Shilkret, orch leader, had made recordings of 'Southern Roses Waltz,' and according to agreement relinquished rights to the arrangement, Musicraft Records, Inc., asked last week in N. Y. Federal Court for a dismissal of Shilkret's charge of infringement of his arrangement. Maintaining five separate defenses, Musicraft noted that it had obtained pressings in 1941 from Scranton Record Co., which had received it from original owners of U. S. Record Corp., for whom Shilkret had agreed to make 10 recordings, including his arrangement of 'Roses,' for $1,000. Also claimed that under this agreement original owners were granted rights to sell, license and reproduce recordings without further payment of royalties.

Action was originally dismissed in Dec. 1941, in Federal Court, upon appeal, but Circuit court of appeals reversed the decision.

Cozy Cole's CBS 3

Cozy Cole trio playing at the Onyx Club in New York, is made up of three members of Raymond Scott's house band at CBS. Trio, composed of Cole, and two ofay musicians, Johnny Guarnieri and Hank D'Amico, really earn their dough, because often, after getting through around 4 a.m., they report for an 8:15 a.m. Scott rehearsal.

Because they put in a five-day week at CBS (Mon. to Fri.), Local 802 only allows them to double during those days.

Jivin' the Japs

Minneapolis, June 29.

Lieut. W. A. Baldwin, 22, Marine fighter pilot, recently mentioned in news dispatches from the South Pacific for his flying exploits, was a boogie woogie pianist in local night spots less than two years ago.

The officer first was a member of the University of Minnesota boogie woogie band and then played in Charlie's Cafe Exceptionaile and other loop night spots.

Hampton's B'way Encore

Lionel Hampton, who scored last week at Loew's State, his first Broadway theatre date, has already been booked by Loew's for a followup engagement at its Broadway flagship, the Capitol, in late January or February.

Hampton's colored band not only won critical kudos at the State, but proved a click at the b.o., the house crediting him with a major assist in pulling a good gross with 'Lady of Brulesque' (UA), playing second-run after a milking at the Capitol.

Dorsey, Goodman First to Answer USO's Camp Call

As USO-Camp Shows prexy Abe Lastfogel sent out a new SOS last week to orchestras requesting they devote several weeks of their time in a tour of servicemen's bases, two of the top bands responded with pledges for a minimum of five weeks' playing time. Jimmy Dorsey notified Lastfogel that he and his band would set out on a tour of the camps for three weeks in November, upon fulfillment of booking commitments, while Benny Goodman pledged two weeks during September. Both leaders likewise expressed confidence that at a later date they would resume their tours.

Camp Shows execs feel that the Dorsey-Goodman pledges will start the band ball rolling in earnest. While it's planned to line up the bands for a minimum of six weeks—a program patterned after the contribution of the Screen Actors Guild and Hollywood Victory Committee—a two weeks' minimum contribution 'as a starting gesture' is acceptable to the morale organization.

Pointed out by Camp Shows that in view of the fact that other entertainers are willing to go offshore, the least the bands can do is to pledge a period of time to circuit the domestic bases.

Meanwhile, the pledge of N. Y. local 802, musicians union, to service the four embarkation centers around the N. Y. area for Camp Shows is gaining momentum, with the two inaugural programs skedded for today (Wednesday). Jerry Sears and his WMCA orchestra will play at one of the centers, while Raymond Scott's orchestra, aided by a group of CBS performers, will visit another camp.

JONES GOES LETTUCE GATHERING IN THEATRES

Hollywood, June 29.

Spike Jones is going to cash in on the publicity that has been piling up for his novelty band since he introed 'Der Feuhrer's Face.' Through the summer months he'll tour theatres, foregoing his two radio shows, opening August 7 at the Oriental in Chicago. With the start of the new radio season he'll be back with 'Furlough Fun' and the Bob Burns piece.

Jones' crew was back on the Burns show Tuesday (24) after being tossed off the previous week by a ruling of James C. Petrillo that no transcribed rebroadcast with music can be aired sooner than 24 hours after the live show, or later than three days. Union agreed to the band's resumption while NBC and Petrillo settle the difficulty.

Bill Burnham Joins Band Dept. of Morris Agcy.

Bill Burnham has resigned as v.p. of Consolidated Radio Artists to join the band department of the William Morris office in N. Y.

He'll function under Willard Alexander, head of the Morris agency's band dept.

Fiddler Jailed

Philadelphia, June 29.

Joseph Bonaccorose, 35, violinist, will do his fiddling behind bars for the next five years. Judge J. Cullen Ganey, in Federal District court here, booked the fiddler in one of Uncle Sam's bastilles last week because he had ignored order of local draft board to report to a conscientious objectors' work camp.

Bonaccorose was first fiddler with the Indianapolis Symphony and identified with symphony orchs since leaving the 20th-Fox studios in Hollywood in 1939.

Petrillo, Disk Cos. Hold Q.T. Confabs On Eve of Gov't Conciliation Powwow In Effort to Reach a Settlement

As officials of the American Federation of Musicians were preparing yesterday (Tuesday) for a Government-conciliation conference with transcription manufacturers, it was reported that James C. Petrillo, AFM prez, and phonograph record men have been holding secret meetings with the view of finding some meeting ground for a solution of the recording ban, which is about to go into its 11th month. Even though the report was stoutly denied in both union and phonograph record quarters, the recorders themselves appeared to be of the opinion that the length of the controversy would prove a favorable factor for them in the breaking of the stalemate. They feel that if Government conciliators succeed in settling the transcription tieup, it will be so much the easier to obtain a compromise from Petrillo on phonograph records.

Sources close to the AFM executive board do not share this optimism. They see no signs of any inclination on the part of the AFM to make peace with the phonograph record industry, unless the settlement is predicated on the principle that the union receive a royalty on each record using musicians. These sources also are convinced that the union's shutdown last week on the cutting of vocal discs by such names as Frank Sinatra, Connee Boswell, Dick Haymes and Bing Crosby, indicate resolution on the AFM's part to so tighten the lines as to discourage the phonograph companies from putting out any form of records seeking to capitalize on current pop releases. The union, it is said, still feels secure in the theory that, regardless of the phonograph companies' present maximum production, the industry cannot ignore this field without eventually suffering the loss of an important market.

Petrillo last week met the charges of transcription interests that he was running away from conciliation by naming an AFM committee to meet tomorrow (Thursday) with a delegation of transcription manufacturers and a Government conciliator. The conferences between the two factions broke down several weeks ago, when the AFM insisted that the transcribers agree to stop servicing any station subscribers declared to be unfair by the union. The transcription men rejected this condition on the ground that it constituted a secondary boycott.

The campaign to induce name vocalists to desist from any recording chores was carried out through AFM locals in which the singers or their managers hold memberships. Among those who got the call and the request from officials of the New York local, No. 802, was Billy Burton, manager for Haymes. Sinatra got his bid through the General Amusement Corp., and Crosby through the Los Angeles local. Because of their memberships in the New York local, two recording managers, Leonard Joy, of Victor, and Ben Selvin, of Associated Music publishers, Inc., will hereafter be absent from their respective studios whenever voice records are in process of cutting. Joy and Selvin were also among those questioned by 802 officials last week on the vocal record situation. Columbia later disclosed that it was going through with its announced intention of releasing tomorrow (Thursday) the strictly vocal discs made by Sinatra several weeks ago.

No Report on Bing

Decca executives in New York yesterday (Tuesday) stated they had not received confirmation of the report that Bing Crosby had prevailed upon James C. Petrillo, AFM prez, to let him record two numbers, 'Sunday, Monday and Always' and 'She's From Missouri,' from his Paramount picture, 'Dixie.' Jack Kapp, head of Decca, is currently on the Coast.

According to the report, Crosby recently pointed out to Petrillo that while he (Crosby) was quite willing to refrain from making any records, he did think that in justice to the producers of the picture he ought to be allowed to match something which Columbia Records had already done with Frank Sinatra, that is, record two of the 'Dixie' numbers. Crosby explained that had not Sinatra cut the 'Dixie' tunes he (Crosby) would have been content to abstain from all recording until the controversy between the union and the disc industry had been settled. The request, said Crosby, also involved a matter of prestige.

OPA Crimps Biz In Ohio Danceries

Cleveland, June 29.

OPA investigators dampened the first weekend of Cedar Point, summer resort which opened Friday (25) with Tommy Tucker's crew, by tagging 25 rug-cutters for gas rationing violations. Summonses were issued to them on charges that they had exceeded the 90-mile pleasure driving limit and other abuses of supplemental ration books.

Owners of the amusement park are worried about effect this may have on future traffic from Cleveland, which is 55 miles from here. The round trip adds up to 110 miles, 20 more than OPA permits.

License numbers of 500 other motorists who visited Cedar Park over the weekend were also taken for further investigation. Euclid Beach Park also was hit a fortnight ago by OPA agents, who are putting the crimp on biz in all of Northern Ohio's outdoor amusement spots by waylaying out-of-town autoists.

DICK GILBERT ON TOUR OF KEYS FOR RECORDS

Dick Gilbert, disc jockey at WHN, New York, will begin a five-city tour this week in the interests of the forthcoming Records for Our Fighting Men campaign. He is co-chairman of the Record Master of Ceremonies Committee of the drive which starts Saturday (3) and runs until July 31.

Gilbert will devote his vacation to the RFORM jaunt. He'll huddle with radio people in each city and with officers of the American Legion and Legion Auxiliary. Latter two groups are cooperating in the campaign. Gilbert will be in Chicago July 4; Indianapolis and Louisville, July 5; Miami, July 6; Fort Lauderdale, July 7, and returns to Miami, July 8. He'll carry his own discs and make pics on a number of stations.

Disc jockey committee is jointly headed by Gilbert; John B. Gambling, of WOR, New York, and Arthur Godfrey, of WTOP, Washington. Theyve lined up 400 stations behind the campaign to collect old and unwanted records, from which the shellac is extracted. Shellac, a necessary raw material for manufacture of new platters, goes to major record companies, which pay off by sending new recordings to service units.

Al DiLernia, with Billy Catizone's foursome in Pittsburgh for three years, has left Val Ernie band in Cleveland for Ramon Ramos outfit at Hotel Blackstone, Chicago. He's an accordionist.

COSTLY PHILLY FIRE DESTROYS DECCA BLDG.

Philadelphia, June 29.

A spectacular four-alarm fire early Sunday destroyed the four-story Decca Distributing Co. building. Thousands of Decca records, stored on the second floor of the building, went up in the blaze. Firemen still battled the fire 24-hours later, hindered by a heavy pall of thick gray smoke from the burning shellac.

Although the extent of the damage has not been estimated as yet, it is said to be considerable.

WERBLIN REJECTED

Sonny Werblin, v.p. of MCA, rejected by the Army.

Billy Goodheart head of MCA in New York, has retired to his farm in Indiana.

A SHOWER OF SONG HITS FROM MILLS!

The Hit Tunes From The
20th Century-Fox Smash Musical

STORMY WEATHER

starring LENA HORNE · BILL ROBINSON
CAB CALLOWAY AND HIS BAND · FATS WALLER

Produced by William LeBaron

"THERE'S NO TWO WAYS ABOUT LOVE"
"MY, MY, AIN'T THAT SOMETHIN"
"I LOST MY SUGAR IN SALT LAKE CITY"
"STORMY WEATHER"
"I CAN'T GIVE YOU ANYTHING BUT LOVE"
"AIN'T MISBEHAVIN"
"DIGA DIGA DOO"
"THAT AIN'T RIGHT"
"GEECHY JOE"

MILLS MUSIC, INC.

Jack Mills, *President* · Irving Mills, *Vice-President*
1619 BROADWAY, NEW YORK CITY

CHICAGO
Milton Samuels
Woods Theatre Building

Ben Gilbert
Professional Manager

HOLLYWOOD
Bill Savitt
8746 Sunset Boulevard

NBC, CBS, Blue, Mutual Plugs

Following list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, June 21-27, from 5 p.m. to 1 a.m. is divided into two sections. The first section represents the first approximately 25 leaders in alphabetical order, and the second section contains the 'also rans,' but notated in arithmetical order. The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.

As detailed, the first-25 in alphabetical order is a trade move to curb artificial stimulation of plugs, via the 'payola,' i.e., bribery or other gratuities. It's thus figured the competition will be healthier and cleaner.

TITLE	PUBLISHER
All Or Nothing at All	Leeds
As Time Goes By—†'Casablanca'	Harms
Comin' In On a Wing and a Prayer	Robbins
Don't Cry	National
Don't Get Around Much Anymore	Robbins
I Don't Want Anybody	ABC
If You Please—†'Dixie'	Famous
I Heard You Cried Last Night	CLP
I Never Mention Your Name	Berlin
In My Arms	Pacific
In the Blue of Evening	Shapiro
It Can't Be Wrong—†'Now Voyager'	Harms
It's Always You—†'Road to Zanzibar'	Famous
Johnny Zero	Santly
Let's Get Lost—†'Happy Go Lucky'	Paramount
Paper Doll	Marks
People Will Say We're In Love—*'Oklahoma'	Crawford
Put Your Arms Around Me—†'Coney Island'	Broadway
Right Kind of Love	Witmark
Sunday, Monday or Always—†'Dixie'	Mayfair
There'll Soon Be a Rainbow	Santly
We Mustn't Say Goodbye—†'Stage Door Canteen'	E. H. Morris
What's the Good Word, Mr. Bluebird	Berlin
You'll Never Know—†'Hello Frisco'	BVC
You Rhyme With Everything Beautiful	Chappell

MOST PLAYED AFTER THE FIRST 25

Heavenly Music	Feist
I Have Faith	Robbins
Taking a Chance On Love—†'Cabin In Sky'	Feist
Tonight I Shall Sleep	Allied
Take It From There—†'Coney Island'	Miller
Violins Were Playing	Lincoln
Nevada—†'What's Buzzin, Cousin?'	Dorsey
On the Sands of Time	Paull-Pioneer
Brazil—†'Saludos Amigos'	Southern
I'm Thinking Tonight of My Blue Eyes	Peer
May In Mexico	W. Goldman
Oklahoma—*'Oklahoma'	Crawford
Poinciana	Marks
Things That Mean So Much to Me	BMI
Wait For Me Mary	Remick
Baby Knows Best	BVC
Cabin In the Sky—†'Cabin In Sky'	Feist
Don't Worry—†'Salute For Three'	Paramount
Goodbye Sue	Jewell
Never a Day Goes By	Miller
No, No, No	World
Secretly	Southern
A New Trail In the Sky	Shapiro
Do I Know What I'm Doin'	Melodylane
I'm Sending X's to a Girl in Texas	Melodylane
Night We Called It a Day	Yankee
More Than Anything In the World	Remick
Oh What a Beautiful Morning—*'Oklahoma'	Crawford
Close to You	Barton
Do You Know?	Reis-Taylor

*† Filmusical. * Legit Musical.*

15 Best Song Sellers

(Week Ending June 26)

You'll Never Know	BVC
Comin' In On A Wing	Robbins
In My Arms	Pacific
Johnny Zero	Santly
Don't Get Around	Robbins
Blue of the Evening	Shapiro
As Time Goes By	Harms
Let's Get Lost	Paramount
It Can't Be Wrong	Harms
Don't Cry	National
It's Always You	Famous
Star-Spangled Banner	Miller
Wait For Me, Mary	Remick
My Dream of Tomorrow	Santly
People Will Say	Crawford

MWC Picks First Winning War Song

By ABEL GREEN

With the author's name obliterated for reasons of utmost impartiality, 'Rainbow Round the World,' identified as 'No. 27' was selected the winnah at the initial song judging session of the Music War Council. And so 'Rainbow,' along with the choice war songs selected by the second set of judges meeting tomorrow (Thursday), will be the pioneer tunes to be exploited by the WMC. (It was later revealed that 'Rainbow' was written by Al Barry.)

The idea is for the four song-judging committees to review each month's crop of new songs, which have first been weeded out by a Sifting Committee which comprises Bess Lomax, Stanley Joseloff and Allen Sloane.

Thus, but one committee will be burdened with sitting in on song-judging every month, there being alternating groups to preside at the other weekly sessions.

The first group of judges, besides your 'Variety' reporter (doubling as music consultant to OWI and as one of the Music War Committee's board of judges), comprised Manie Sacks, chief of Columbia Phonograph recording; Ben Selvin, ditto over Muzak; Charles Furey, Roy S. Durstine agency; Larry Richmond, Music Dealers Service; Ray Nichols and Ed Paula, radio director Ted Bates agency. Paul Cunningham, co-author of 'I Am An American,' one of the pioneer patriotic songs, officiated as WMC's representative at the first session, but not as a judge. He is chairman of the exploitation committee.

Pattern

Because the opening judging sessions last Thursday (24) at the

(Continued on page 48)

Music War Council Formulates Plan For Home-Front, War-Front Morale

With servicemen chanting their own war songs and the songwriters attending the Music War Council of the American Theatre Wing agreeing that war songs should help inform people on the home front re the job ahead of us, the meeting Monday (27) revolved about the formation of an Education Committee to carry out just that purpose. It's purpose will be to whip up the public's attention on the job ahead of us, instead of the victory to be won, via the medium of music. Committee's job will be to coordinate such activities as:

(a) Getting songwriters to production centers, where they can talk to defense workers and get their feeling first hand. In this manner, they can commute their ideas to John Q. Public via songs that will sock across the fact of winning the war on the home front.

(b) Working hand in hand with the 'Lunchtime Follies,' subsidiary branch of the American Theatre Wing, that entertains war workers during lunch hour. For this purpose, writers in the Music War Council will help with special assignments, preparing material for other 'Follies,' and at the same time starting the flow of songs that will keep the people informed on how to get what we're fighting for.

(c) Getting out letters to songwriting members of ASCAP, BMI, SPA and Composer's Alliance throughout the country, informing them of the job to be done on the home front (viz; the Detroit race riots, current strikes and trivial complaints of people re rationing and supposed hardships), and getting them to write their songs, not about or for the soldiers, but for the intent of hammering home the message of winning the war at home first, before driving in the 'nail in Hitler's coffin.'

July 27 Rally

In connection with this a giant rally of songwriters is being planned for July 27, at an as yet undesignated spot, where chairman Oscar Hammerstein 2d, will point out to what is hoped some 400 songwriters the essence of the above out-

(Continued on page 42)

Sacks Due West

Manie Sacks, chief of Columbia Phonograph recording, heads for the Coast this weekend 'just to look artists and things over, even though we're stalemated on waxing,' says he.

Jack Kapp, prez of Decca, took his family west last weekend for the summer, per custom, although heretofore he had combined business with pleasure; this time they're sojourning at the Bevhills hotel as a simple holiday. Took the children, nurse, etc., making the trip west in company of Nate Blumberg, prez of Universal Pictures.

FILES SUIT VS. 20-FOX ON 'HELLO, FRISCO' TUNE

Laurence J. Hirsch, as executor of the estate of Louis A. Hirsch, last week filed suit in the N. Y. federal court over the use of the song, 'Hello, Frisco, Hello' in 20th-Fox's production of the same title. The executor's infringement charge is based on the allegation that the Witmark publishing firm had no right to issue a license for the tune, which the late Louis Hirsch co-authored with Gene Buck. The film producer, publisher and Buck are named as defendants.

According to the complaint, the renewal rights which had been granted Witmark were limited to publishing and selling sheet music. Executor Hirsch also claims that the amount paid for the sync use of the song to Witmark was considerably less than it was worth. The complainant wants the license issued 20th-Fox voided and a reasonable value for the right set by the court.

Army Hit Kit for July To Run 1,500,000 Copies

The Army Hit Kit edition for July will run as high as 1,500,000 copies. The sheets containing the lyrics of current hits and standards are distributed at singfests in camps here and abroad.

The tunes in the July issue will consist of 'You'll Never Know,' 'In My Arms,' 'Wait for Me, Mary,' 'She'll Be Comin' Around the Mountain,' 'Chu-Lai' and 'Blue Skies.'

Wiedoft's $3,160 Estate

Hollywood, June 29.

An estate of $3,160 was left by Adolph Wiedoft, composer-brother of Rudy Wiedoft.

He died June 13 at age of 54.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. As Time Goes By (11) (Harms)	Jacques Renard	Decca
	Rudy Vallee	Victor
2. Don't Get Around Much (14) (Robbins)	Inkspots	Decca
	Duke Ellington	Victor
3. Paper Doll (3) (Marks)	Mills Bros.	Decca
4. It Can't Be Wrong (2) (Harms)	Dick Haymes	Decca
	Willie Kelly	Hit
5. Comin' Wing and Prayer (2) (Robbins)	Song Spinners	Decca
6. Velvet Moon (5) (Witmark)	Harry James	Columbia
7. All or Nothing at All (3) (Leeds)	Sinatra-James	Columbia
8. You'll Never Know (BVC)	Willie Kelly	Hit
9. Let's Get Lost (7) (Paramount)	Kay Kyser	Columbia
	Teddy Powell	Bluebird
10. Johnny Zero (1) (Santly)	Song Spinners	Decca

OTHER FAVORITES

(These records are directly below first 10 in popularity)

Taking Chance on Love (9) (Feist)	Benny Goodman	Columbia
	Ella Fitzgerald	Decca
Murder, He Says (9) (Paramount)	Dinah Shore	Victor
Brazil (22) (Southern)	Jimmy Dorsey	Decca
	Xavier Cugat	Columbia
Pistol Packing Mamma	Al Dexter	Okay

Tuneful Stall

Hollywood, June 29.

Last-minute change of songs held up production on 'And the Angels Sing' at Paramount for three days. In the interim Johnny Burke and Jimmy Van Heusen whittled a new ditty, 'Victory Garden.'

Another song had been slated for a vital spot in the picture but had been rubbed out for front office reasons, causing the three-day stoppage.

WARREN-MERCER'S M-G PIC

Harry Warren leaves New York tomorrow (1) for the Coast, where he'll check in at Metro to work with Johnny Mercer on the 'Ziegfeld Follies' filmusical.

Roy Rogers draws author credit for 'Western Song Book,' to be published by Robbins Music Corp., and 'Roy Rogers Song Book,' by American Music Corp.

The Song Hit Of The Year!

SAY A PRAY'R FOR THE BOYS OVER THERE

Lyric by HERB MAGIDSON Music by JIMMY McHUGH

From the Universal picture "Hers To Hold," starring Deanna Durbin and Joseph Cotten

SOUTHERN MUSIC PUBLISHING CO., INC.
1619 Broadway, New York

Spitalny Wow $70,000, Ayres Ditto, Madriguera Zingy 84G, All N. Y.

(Estimates for This Week)

Mitchell Ayres, New York (Paramount; 3,664; 35-$1.10)—With Andrews Sisters, in person, and 'Dixie' (Par). Draught of picture and Andrews Sisters, plus the Ayres' band, counting heavily at the b.o., first week ended last night (Tuesday) reaching very strong $70,000.

Blue Barron, Chicago (Oriental; 3,200; 28-55)—With 'Varsity Show' (WB) (reissue). Excellent $22,000, mainly on band.

Cab Calloway, New York (Strand; 2,756; 35-$1.10)—With Dooley Wilson, on stage, and 'Action North Atlantic' (WB). Currently in sixth-final stanza, looking okay $30,000. On the run very good profit.

Carmen Cavallaro, Cleveland (Palace; 3,700; 35-85)—Plus 'Came to Blow Up America' (20th). Stout $26,000 with draw about evenly divided.

Jimmy Dorsey, Chicago (Chicago; 4,000; 35-75)—Plus new picture, 'Five Graves to Cairo' (Par), being second week for band. Sock $52,000 is prospect, which would beat initial week for Dorsey, strong picture helping currently.

Ada Leonard, Providence (Metropolitan; 3,200; 30-55)—Plus 'False Faces' (Mono) and p.a. of Virginia Weidler. Fairly good $7,000 for three-day weekend run.

Abe Lyman, Philadelphia (Earle; 2,768; 35-75)—With 'Follow the Band' (U) and vaude headed by Bonita Granville. Neat $23,000 with stage layout taking bows for much of strength.

Enric Madriguera, New York (Roxy; 5,886; 55-$1.10)—With Jack Durant and Carmen Amaya, on stage, and 'Coney Island' (20th). Combination stageshow and picture spelling huge business here, second week ended last night (Tuesday) hitting $84,000.

Frankie Masters, San Francisco (Golden Gate; 2,850; 44-75)—With Ann Corio and Glenn Miller singers on stage, and second week of 'Bombardier' (RKO). This is building to powerful $28,000, but band is getting plenty of assistance from other stage acts plus continued popularity of film.

Ozzie Nelson, Boston (RKO Boston; 3,200; 44-99)—Harriet Hilliard, others, on stage, and 'Flight Freedom' (RKO). Medium $25,000, fairly good considering dead loss of first half week because of heat wave.

Freddie Slack, Los Angeles (Orpheum; 2,200; 40-65)—With 'Swing Your Partner' (Rep). Tremendous juve following built up by Slack is helping to excellent $18,000.

Phil Spitalny, New York (Capitol; 4,820; 35-$1.10)—With 'Stage Door Canteen' (UA). A strong picture and the mighty pull of the Spitalny girl orch looks a smash $70,000 or over, highest house has grossed since it installed combo shows over three months ago. Spitalny is in for four weeks, with options for six more.

Lawrence Welk, Indianapolis (Circle; 2,800; 30-55)—With 'Jitterbugs' (20th). Combo of band with Una Merkel and other good acts clicking for sturdy $17,000.

Music War Council

Continued from page 41

line. Meeting, which will follow Hammerstein's jaunt to the Coast, where he will talk to songwriters, is being planned to set up a solid block of songsmiths to combat the reactionism that is evidenced throughout the country at the present time.

Pointed out at that time will be the fact that this war is not like the last war where such songs as 'Over There' and 'Hinky Dinky Parlez-Vous,' were the supposed rage. Rather, principal message will be to sell songwriters on the idea, and rightly so, that this is a machine war, with our troops spread all over the world as a result. This to be done through songs to be sung at community sings, labor rallies, church organizations, small chorus songfests and any other spot where people gather to hear or dispense songs in an effort to make public aware of their responsibility.

To this end, songs that are examined by the Song Choosing Committee and fail to meet the judges' approval as to the proper tune to exploit, will be channeled to their sources as special material in an effort to spread morale via music. Last week's initial meeting of one of the judge's committee selected 'Rainbow Round the World,' by Al Barry, as the best song of the 27 submitted. Remaining 26 and other futures that fail to make the 'possible for exploitation' grade will be channeled as explained above, rather than returned to writers as originally intended.

Next meeting of another group of the Song Choosing Committee will be held tomorrow (31) with the intention of grouping songs into three classifications: good, to be revised, and objectionable. This is deviation from initial selection which was centered on finding one war tune to exploit. However, the Texaco summer radio show, which was supposed to feature one Music War Council song each week, has since informed the Council that it has dropped the idea. Consequently, forthcoming selections will abide by the trio classifications idea, rather than select one song that might or might not satisfy the sponsor of a commercial program. This division will remain, even in the event of further commercial radio programs, with several being named by the Henry Souvaine agency as possibilities, including the Bing Crosby show.

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton	Biltmore Roof (400; $1-$1.50)	2	1,500	4,300
Lani McIntire*	Lexington (300; 75c-$1.50)	72	2,113	123,327
Jerry Wald*	New Yorker (400; $1-$1.50)	11	2,214	21,482
Charlie Spivak	Pennsylvania (500; $1-$1.50)	5	3,382	16,893
Xavier Cugat	Waldorf (550; $1-$2)	7	3,019	22,917
Bobby Sherwood	Lincoln (275; $1-$1.50)	2	1,064	2,414
Guy Lombardo	Roosevelt (400; $1-$1.50)	15	2,182	25,757
Harry James	Astor (750; $1-$1.25)	6	6,532	35,305

** Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows; Waldorf headlines Tito Guizar.*

Chicago

Griff Williams (Empire Room, Palmer House; 750; $3-$3.50 min.). Big convention in hotel helped Griff Williams increase the total to 7,500.

Art Kassel (New Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). New decorations and Art Kassel's popularity upped patronage to 4,000.

Ramon Ramos (Mayfair Room, Blackstone hotel; 250; $2.50 min.). Ramos opened Wednesday (23) following long run of Neil Bondshu. Sharing honors with Dr. Giovanni he played to 1,850.

Jan Savitt (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Savitt's opening on Friday (25) was off, but between Les Brown, who closed Thursday (24) and Savitt they brought in around 5,000.

Russ Morgan (Beach Walk and Marine Room, Edgewater Beach hotel; 4,600 combined; $1-$1.50 admission to Beach Walk for dancing and show; 50c and 75c cover charge plus $1.25 min. in Marine Room). Attractiveness of Beach Walk and Morgan's music drew around 10,000 on week, mostly on Beach Walk.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Fattening off high school graduation parties and well past his customary 4,000.

Ted Lewis (Biltmore; 1,000; $1-$1.50). No letdown from the sizzling pace he set the opening week and another sockeroo 5,500 for his finale. Henry King on deck.

Minneapolis

Dorothy Lewis (Minnesota Terrace, Hotel Nicollet; 500; $2-$2.50). With a star, Miss Lewis, who's ace boxoffice in this room, new ice show, 'Moderne-Tasia,' is smashing attendance records, getting nearly two complete nightly turnovers, or 1,000 guests.

Location Jobs, Not in Hotels

(Los Angeles)

Woody Herman (Palladium B, Hollywood, sixth week). June bridal and graduation parties kept the ticket rolls spinning and Herman trailed off with stout 24,500. Stan Kenton in tonight (Tues.) for four weeks, followed by Jimmy Dorsey.

Jimmie Lunceford (Trianon B, Southgate, third week). Bettering 7,000 admishes to maintain the strong pace he set from the outset.

Noble Sissle (Casino N, Hollywood, 14th week). Sissle's floor show the chief magnet here for last week's 4,500 payees. Benny Carter penciled to follow.

Count Basie (Aragon B, Ocean Park, fourth week). Fogs are lifting and nights are warm, resultantly hypoing the count here to 7,500.

Jan Garber (Casino Gardens B, Ocean Park, fourth week). Same here a block away but the Count still holds sway at the beach. On the underside of 7,000.

(Chicago)

Lou Breese (Chez Paree; 650; $3-$4.50 min.). Breese and Mitzi Green play to practically sell-out business every night; 5,000 again.

Chuck Foster (Blackhawk; 500; $1-$2.50 min.). Foster keeping patronage here up around 3,700.

(Minneapolis)

Jay McShann (Happy Hour; 650; no cover or min.). First time here for this hot Negro band and Walter Brown, blues singer, but they're bringing 'em in. Big nightly attendance averages 700.

After getting his sheepskin from law-school, Charlie Wick, pianist-maestro of Hotel Carter, Cleveland, Fiesta Room, was taken into legal offices of the Lew W. Ulmer, owner of a stable of eight race-horses, and made a junior partner.

Bill Schallen, former trombonist-vocalist with Alvino Rey, is a chief petty officer and leader of the band at Curtis Bay, Md., Coast Guard training station. Jack Eagen, former Rey manager, is at the same camp.

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No Tax Withhold on Camp Show Acts; Ruled 'Contractors' to File Own Return

Status of USO-Camp Shows performers in regard to the 20% withholding tax, effective July 1, was cleared up this week, when organizations' legal staff decided the acts are individual contractors. Ruling abrogates necessity of Camp Shows expanding administrative setup in order to handle the complicated bookkeeping. Acts will continue to receive their full contractual salaries and will file their own returns.

Ruling, in effect, listed the following reasons why Camp Shows performers qualify as independent contractors:

USO does not supply costumes, songs or materials; USO purchases act, which is the property of the individual, which in turn presents the act for Camp Shows; USO acquires no rights to the material, and controls only as to when and where act shall perform; USO does not exercise the right to hire or fire except under such terms as set forth in the contract. 'It appears, then, to us,' ruled the attorneys, 'that, in view of the foregoing, there is even less reason for considering Camp Shows acts as employees than there was in the Radio City Music Hall case, in which the decision of the circuit court of appeals was upheld following the Government's appeal of the case.'

Camp Shows execs expressed approval of the decision, though pointing out it was in no sense seeking to shirk its duty. Since Camp Shows is operated on funds raised by public subscriptions, and in view of the fact that 1,200 persons are involved, additional expenditures would have been entailed in making the deductions.

AGVA Hikes Pay Scale For 3,000 in Niteries In Los Angeles Area

Hollywood, June 29.

Pay increases for 3,000 nitery entertainers in the Los Angeles area will be put into effect Aug. 1 by the American Guild of Variety Artists.

Minimums for principals in class spots will be tilted from $60 to $75, teams from $110 to $150, and chorines from $35 to $40. Class B increases hike wages for principals from $50 to $60, teams to $120 and chorines to $35. A new cocktail bar bracket is also created, with $60 minimums in class C. Principals are hiked to $50, teams $100, and chorines $35. Club dates in town are raised from $10 to $12.50 with proportionate tilts out of town. The War Labor Board and Salary Stabilization Board have approved the increases.

GLORIA CALLEN, CRABBE IN MPLS. SWIM SHOW

Minneapolis, June 29.

Gloria Callen, swimming star who's just turned professional, and Buster Crabbe have been signed by Al Sheehan to head the cast of the 1943 'Aqua Follies,' principal entertainment of the annual Minneapolis Aquatennial summer festival, July 30-Aug. 8.

Although the show plays only Minneapolis and runs but 10 days, it had been budgeted for $35,000. Of this nearly $25,000 will be expended for talent and production, according to Sheehan. In addition to Miss Callen and Crabbe, principals will include Whitey Hart, Larry Griswold, Charlie Diehl, Sid Canale, Ed Jones and the three Fairbrother Sisters.

This is the second successive season that Sheehan, WCCO vice-president and production head, has been employed by the Aquatennial Assn. to produce the show.

Murtah Sisters Leave N.Y. Folies for Chi Date

Murtah Sisters leave the Folies Bergeres, N. Y., show today (30) for an Oriental theatre, Chi., date. Henny Youngman has stepped in as emcee of the new Clifford C. Fischer-Arthur Lesser nitery.

Spot, in the Hotel Edison, has been doing turnaway dinner trade (capacity found too small for that purpose), but is still off on suppers.

Duke Ellington added blind baritone, Albert Hibbles, to retinue of orch last week at Hurricane, New York.

Pitt's Cafe Celebrity Has Rum OK Revoked

Pittsburgh, June 29.

Cafe Celebrity, one of Hill district's leading hot spots, had its booze license revoked last week by State Liquor Control Board on charges of receiving stolen goods, purchasing bottled stuff from source other than a state store, storing liquor on premises not covered by license and adulterating drinks. George R. Harley, Jr., owner of Celebrity, said that he would appeal.

Revocation was stiffest sentence ever handed down by State licensees in the local nitery belt. Usually, up to 90-day suspensions were the rule; this is the first case of an out-and-out lifting of the permit.

AGVA Rules For Act in Test Case

Hearing conducted Thursday (24) by the American Guild of Variety Artists in an action brought by a dance team against the Shangri-La, Philadelphia nitery, was used as a test case, with AGVA execs announcing the ruling as setting a precedent for all vaude and nitery operators and performers who come under AGVA jurisdiction.

In effect, the decision, handed down as result of the hearing conducted by Mort Rosenthal, associate national AGVA counsel, before Philly AGVA's board of directors, serves notice that:

1. Any act that henceforth goes into another city without an employer's contract, and fails to notify the local AGVA office that it lacks such a contract, will be guilty of violation, subject to heavy fine.

2. Deductions cannot be made from a performer's salary by an operator or producer because of advance payments if there is nothing in writing to indicate that the money is owed.

On the basis of the latter ruling, Rosenthal on Thursday returned a verdict in favor of Renee and Laura, dancers at the Shangri-La several weeks ago, who charged that producer Noel Sherman had held out $60 of their salary. It was contended by the hoofers that their check for $96 from Dewey Yesner, operator of the nitery, was stopped on orders from Sherman, and that they received only $36 for the week. Although it was claimed that Sherman had advanced them $60 for costumes, AGVA argued that Sherman lacked authority to deduct from the girls' salaries and should have pressed his claim through the union. When Rosenthal found, however, there was nothing in writing to prove that the sum had been advanced, he immediately returned a verdict in favor of the dancers.

However, the AGVA counsel turned around and levied a fine for the same amount on the team, on the grounds that they violated AGVA rules by going into the show without reporting to AGVA its failure to receive an employer contract. However, the penalty, it was ruled, can be paid in installments, with a $20 down payment required.

Nat Nazarro Doubles From AGVA to War Job

Pittsburgh, June 29.

Nat Nazarro, Jr., former hoofer, who's headed local chapter for American Guild of United Artists since it was first organized, is currently doubling between his union duties and a war job at the American Bridge Co., where he has worked himself up to the post of labor foreman since he started less than three months ago.

In addition, Nazarro is studying plastics at one of the downtown schools with an eye on a post-war connection with the new industry.

Frisco AGVA'S Newspaper

San Francisco, June 29.

Arthur Ward, national rep in Frisco for the American Guild of Variety Artists, has launched a mimeographed newspaper, the Agva-tiser, for the San Francisco local.

Sheet keeps members up to date on union activities.

ARENA HAS INDIGESTION

Swallows Glass During Act In Pittsburgh, But Operation Okay

Pittsburgh, June 29.

Joe Arena, acrobatic comedian, swallowed piece of a water tumbler during the second show of his opening night at William Penn hotel's Terrace Room last week and had to be taken to the Mercy hospital for an operation to remove the glass fragment. Surgery was successful but Arena won't get back to work for several more days, if then.

Juggling team of Pelly and Sully was hastily booked into Terrace Room as a replacement.

CIRO'S, H'WOOD, IN $125,000 FIRE

Hollywood, June 29.

Emil Coleman lost library and members of his band their instruments when fire swept Ciro's, nitery on Sunset strip, on Sunday (27). Room gutted and completely ruined, with damage estimated at $125,000.

Coleman's band and Victor Borge were current at high-tariff spot, which had been flourishing under operation of Herman Hover and Marcel Lamaze, both of whom left Earl Carroll's to reopen swank room.

Hartmans Shifted to S. F.

Because of the fire at Ciro's the Hartmans were routed into San Francisco, opening at the Mark Hopkins July 8.

Hartmans were en route to the Coast for Ciro's opening when notified of the blaze. Emil Coleman's band not yet spotted.

OPA Takes Away July Food Books From Cleve. Club After Violation

Cleveland, June 29.

Swank Mounds Club has been fined by the OPA for rationing offenses by recalling of all its food ration books for the month of July. It may be extended.

Thomas J. McGinty, Mark W. Schaffner and Cornelius S. Jones, named as partners of the palatial club, were charged by OPA with making false statements in applying for 55,000 food points in June.

JESSEL, DURANTE HEAD OMAHA CIVIC SHOWS

Omaha, June 29.

George Jessel and Jimmy Durante signed for single-night personals with regular Ak-Sar-Ben summer shows in Creighton University stadium. Jessel will be with 'G. I. Daze' July 16 and Durante appears with 'Just Corn' Aug. 7.

There are five more shows and Ak-Sar-Ben is after a star name for each.

Ak-Sar-Ben will limit attendance at these specially built shows to membership and servicemen of the area.

It's city's biggest civic enterprise. This year its Coliseum was taken over by the army; therefore, the outdoor stadium shows.

Fashionable North Shore L. I. Hit Hard by No-Gas

Bistros on Long Island's North Shore have been hit hard by the no-gas, no-waiters, no-linen, no-chef, no-motorboat situation, with the youngsters (their best customers) confining stepping out to Saturday nights.

Kids have hit upon an old but effective way to hit the spread-out night spots from Bayside to Port Washington. They hire an old-fashioned team-drawn 'straw-ride' conveyance, and several dozen boys and gals make the spots via wagon wheels. Proprietors of the spots welcome the youngsters, even if only for a couple of beers and a round at the jukes, as it's better than waiting in vain for the young married crowd who take their gas-rationing seriously, and haven't a horse that hasn't been eaten.

Incidentally, the best shore restaurants manage to drag in enough steaks and chops to take care of the weekend diners, but on weekdays it's fish, lobsters and eels, unless the shore-diners want scrambled eggs which Long Islanders are beginning to like, the headwaiters point out.

Combined Crafts Probe Rules Revue To Be Legit, Calling for Upped Costs; Socks All Planned 2-a-Day Vauders

Claims that they're being made the patsy for a ruling heretofore not enforced and which, they aver, will stymie the efforts of several producers planning similar two-a-day ventures for the fall, were made Friday (25) by Billy Wynn and Donald Haywood, co-producers of 'Follow the Sun,' vaude-revue currently in rehearsal. Show, with cast of 50, had been slated for opening July 14 at the Adelphi theatre, N. Y., but doubt was expressed by Wynn and Haywood that it'll be able to operate at all because of a decision to take the show out of jurisdiction of the American Guild of Variety Artists and put it in Equity's hands. Also in on the managerial end is Joseph Moss, Brooklyn publisher.

Situation, which has reportedly aroused resentment among AGVA execs and may result in an appeal before the international board of the Associated Actors and Artistes of America, was brought about by a probe initiated by a fact-finding committee comprising stagehands, musicians and allied theatrical crafts. Committee, reportedly aroused over recent trend of shows to play on a two-a-day basis as vaude units though having an over-all appearance of a legit venture, cracked down on the Wynn-Haywood show last week, with a demand that it be put under Equity jurisdiction, with shows limited to eight a week instead of the contemplated 12 permissable under AGVA-vaude regulations.

Claim Vaude Tour Slated

It was contended by the committee that the Wynn-Haywood show was

(Continued on page 44)

Berger, Jacobson Sell Chi Latin Qtr. Interests

Chicago, June 29.

Ralph Berger and Chuck Jacobson have disposed of their interests in the Latin Quarter, one of the town's most successful cafes, and the place is now owned by Bill Gold, who operates Gold's Restaurant here. Deal was completed last week.

With Chuck Jacobson in the Army, Berger and he decided to dissolve. On completion of the sale, Gold immediately rehired Berger as vice-president and general manager, on a salary and percentage, with full authority on management. No change of policy is contemplated.

OK Coordinator Setup in AGVA

Members of the 'membership participation committee' of the N. Y. local, American Guild of Variety Artists, whose petition for restoration of local autonomy to Associated Actors and Artistes of America two months ago resulted in formation of an AGVA coordinating committee, met in special session last week and voted acceptance of the coordinating setup. Latter group, composed of 21 members including George Jessel, Milton Berle and Danny Kaye, has been designated to prepare an agenda prior to the calling of a general membership meeting and election of a local slate of officers and board of directors aimed at restoring the autonomous setup within the N. Y. local.

Acceptance of the Four A's-approved coordinating group was voted by the 'membership participation committee' last week 'in the interest of unity and future harmony within the local,' it was stressed, despite previous objections from some of the rank-and-file members of the autonomy-seeking petitioners that only four of their own group were included among the roster of 21 that was recommended to the Four A's by Matt Shelvey, national AGVA administrator, and Dave Fox, N. Y. local director. The four are Henry Berman, Charlotte Joyce, Alvin Hammer and Bob Howard.

Meanwhile, a new petition has been placed in circulation by 'the membership participation' group demanding that Fox reinstate Duke Granada as an organizer for the N. Y. local, a post he held since AGVA's inception until his removal several weeks ago. Claimed by the committee that Granada had always been a 'loyal worker on behalf of AGVA' and that his removal was the direct result of his activities to bring about autonomy via the election of a slate of officers chosen from the rank-and-file membership.

The committee also served notice that once the coordinating committee starts functioning and sets its agenda, it would consider its work finished and would disband.

Brian McDonald Builds Am Troupe for Vaude

Pittsburgh, June 29.

Brian McDonald, m.c. of Wilken's Amateur Hour over WJAS every Sunday for last seven years, is building a unit around his best tyros for a couple of months' tour of suburban houses in tri-state district. It'll be McDonald's first stage work since he was an m.c. at old Enright theatre, where he followed Dick Powell, although radio star's done several cafe stints in and around Pittsburgh since then.

Amateur Hour faded from air Sunday (27) for 13 weeks, returning in October with McDonald at helm again for eighth straight season. It's the longest bankrolled program in Pittsburgh. Joe Hiller mapping a tour for McDonald, who was a musical comedy and revue singing juve on Broadway for a decade before coming back to his home town in 1932.

Sheila Barrett Sued By Writer Who Says Mimic Didn't Pay Off

Mimic Sheila Barrett is being sued for failure to pay off on an act allegedly written for her by Dora Maugham, special material writer and herself a former mimic. Sketch, which Miss Barrett used in a recent engagement at the Riobamba, New York nitery, cost $625, of which Miss Maugham says she only received $155.

Miss Barrett, in her answer to the charge, stated that she didn't think the material was worth the full sum named. However, as part of her charge, Miss Maugham notes that after serving a writ of injunction to prevent Miss Barrett from using her material after the Riobamba engagement, the mimic incorporated the act into her follow-up stint at Loew's State, N. Y., and also later in theatres on the road.

Miss Barrett demanded a jury trial.

STANLEY, PITT, RETURNS TO STAGE-PIC POLICY

Pittsburgh, June 29.

Stanley theatre returns to vaude Friday (2) after more than a month of straight pix. WB deluxer was forced into period of films by lack of available attractions and admits there's a possibility that stretches of pic fare only may occur frequently if act and band situation doesn't ease up any. Reopening bill this week will have Abe Lyman's band and Bonita Granville, with the picture being 'Background to Danger' (WB).

Horace Heidt show follows Lyman-Granville, and then Stanley gets Ozzie Nelson-Harriet Hilliard, with Three Stooges and Tommy Tucker orch coming in July 23. So far there are no definite bookings after that.

Ray Block Band Set For Loew's State, N. Y.

Ray Block and a 16-piece band play Loew's State, N. Y., the week of Aug. 12. Also in the act will be Jerry Cooper and Lynn Gardner.

It's Block's first theatre date since 1927. He's currently the conductor on a number of radio programs, including 'March of Time,' 'Crime Doctor' and Philip Morris 'Playhouse.'

Henry Busse and his orchestra are doing eight numbers for a musical featurette at Universal.

Night Club Reviews

COPACABANA, N. Y.

Willie & Eugene Howard (5), Perry Como, The DiGitanos, Betty Jane Smith, Diane Davis, Ray Lynn, Kent Edwards, Nat Brandwynne and Frank Marti Orchestras; $2.50 & $3.50 minimums.

Aside from Willie and Eugene Howard, this is a holdover show for the Copa, but the Howards made it important enough Thursday night (24) to draw the biggest attendance of the summer; and Willie was talented enough to make the laughs as loud as any the Copa's Monte Proser, Jack Entratter and all the waiters have heard since Durante took his schnoz out of the joint.

Willie Howard in a night club is one of those show biz rarities, and after his showing here opening night his reluctance to play the nocturnal spots is a mystery besides. Even though using strictly old material, such as the Quartet from Rigoletto, The French Lesson and the Union Square Soapbox Orat r, he rocked the crowd, including such hepsters as Jack Benny, Milton Berle and Jack Durant. His genius for mugging and dialectic comedy is tops. Brother Eugene, besides his part in the funny Quartet routine, does a straight m. c. for Willie's subsequent bits. Al Kelly, the doub'e-talking stooge, merits credit for a strong assist in the soapbox bit.

Otherwise the show is exactly the same, with Perry Como's roman ic ballading; The Di Gitanos' extra-fine adagio ballroom dancing; the cute Betty Jane Smith's and Ray Lynn's terrific hoofing, and pretty Diane Davis' singing all clicking. Kent Edwards is a show assist with incidental singing and, of course, those six Samba Sirens are as much a trademark for the Copa as the giant white palms.

Nat Brandwynne's show and fox-trot playing, with Frank Marti's band dittoing on the sambas and rhumbas, is a contributory factor in the show's all-around excellence. *Scho.*

EMPIRE ROOM, CHI

(PALMER HOUSE)

Chicago, June 25.

Larry Adler, John Hoystradt, Andree, Andre & Bonnie, Betty Jane Watson, Jeanne Guest, Merriel Abbott Dancers (12), Griff Williams' Orchestra (12) Nick Brodeur's Orchestra (4); $3-$3.50 minimum.

From start to finish the new 'Summertime Revue' is one sock after another. There are no lulls, it is solid entertainment throughout, and one of the best shows housed here in a long time.

Merriel Abbott Dancers start things off with a cleverly contrived 'Victory Garden' number, routined by Dick Barstow, followed by Betty Jane Watson singing 'One Kiss,' 'Black Magic' and 'I've Got You Under My Skin' to good applause.

Andree, Andre and Bonnie sparkle in one of the most unusual dance presentations seen around here. The girls, as mannequins, are carried to the floor and keep rigid positions as Andre trims a number of hats near the bandstand. Picking them up one at a time they soon are giving out with beautifully graceful routines. Later the girls remove their masks and the trio work that follows takes the audience by storm and chalks up a hit.

The Abbott Dancers return, attired in nifty yellow and white ballet costumes, for a number tabbed 'Dasies Won't Tell,' which features Mari Lynn in dance solo and the singing of Mary Jane Watson.

John Hoystradt delivers clever material in a droll manner that clicks. He gives impressions of a man and woman telephoning; an Englishman making a speech; a dramatically impressive portrait of Winston Churchill; a discourse on why he doesn't go to opera anymore, and a screamingly funny caricature of Hildegarde that had the audience roaring. Stopped the show and had to beg off.

Larry Adler's mastery of the harmonica was again proven by his renditions of 'Begin the Beguine,' a composition by Debussy, 'Second Hungarian Rhapsody,' 'Blues in the Night' and 'St. Louis Blues' which added up a terrific hit.

In the 'Ten O'Clock Little Show' Griff Williams and His Orchestra are featured in two numbers, 'Relax' and 'Good Neighbors' a South American fantasy; Jimmy Hamilton, vocal soloist who has replaced Bob Kirk, now with the armed forces, does a couple of numbers and Jeanne Guest, captain of the Abbott line, contribs a nicely done dance solo.

Griff Williams and his Orchestra coninue to furnish excellent show and dance music and Nick Brodeur's four-piece combination is a nifty relief band. *Morg.*

MINNESOTA TERRACE

(HOTEL NICOLLET)

Minneapolis, June 26.

Dorothy Lewis Ice Show, 'Moderne-Tasia,' starring Miss Lewis and with George Arnold, Bob Fitzgerald and 'Modernettes' chorus: Mitzi Dexter, Ruth Heinz, Patsy O'Day and Jo Ann Axtell; staged by Eugene Von Grona and Miss Lewis; costumes, Billy Livingston; musical arrangements, Will Irwin; Perry Martin Orch (12); $2 dinner, $1.50-$2 min.

Having its premiere here, where its star-producer, Dorothy Lewis, is a prime fave and outstanding box-office card, the ice show, 'Moderne-Tasia,' described as 'Tschaikowsky's Nutcracker Suite on Ice,' measures up in class and quality to her three predecessors, which brought prosperity to this swanky room. The different movements of the Tschaikowsky classic receive various kinds of musical treatment, including even boogie woogie, to provide the musical background for the succession of delightful skating interludes.

By building show around this symphonic musical immortal, Miss Lewis has succeeded in giving some semblance of continuity to the colorful, lively, fast-moving proceedings which travel the gamut from ballet to jitterbug capers. During the brief running time of approximately a half hour the diversity of the ensembles and solo contributions enhances customer interest and enjoyment.

The 'Dance of the Flowers' movement, for example, seems ideal ballet music. On the livelier side is 'Dance of the Reed Flutes,' while 'Dance of the Sugar Plum Fairies' lends itself perfectly to a striking production contribution pretentious in its costuming and lighting. In fact, the show has been dressed and lighted throughout with excellent taste and imagination.

Miss Lewis skating talent and her beauty, charm and sparkling personality are so well known that it would be a theft of space to dwell on them. Suffice to say that these assets help to explain the smashing of this room's attendance records that goes hand in hand with her engagements. George Arnold and Bob Fitzgerald are well set-up, good looking youths who also exhibit exceptional proficiency on the silver blades. The four girls comprising the chorus are young and pretty and they handle themselves skilfully on the ice.

The opening, bringing on the chorus in dainty pink abbreviated attire and Arnold and Fitzgerald in tails, hits a high spot with the latter pair's tapdance. Miss Lewis' first appearance reveals her skill at pirouetting, whirls and glides. Following is a Chinese sequence, a ballet of flowers and a boogie-woogie session. Fluorescent treated costumes and lighting which transforms the performers into darkies make for a spectacular climax during which the skaters cut lively capers. Music variations and moods find accurate expression in the costuming and skating performances.

Perry Martin, radio singer, fronts a 12-piece orchestra of local musicians which plays okay for dancing as well as for the show. Martin's occasional warbling registers. *Rees.*

BEACH WALK, CHI

(EDGEWATER BEACH HOTEL)

Chicago, June 23.

Russ Morgan's Orch (19) with George Devron, Maurice & Betty Whalen, Elaine Dowling, Dorothy Dorben Dancers (12); minimum, $1 week nights, $1.50 Saturdays and Sundays.

Located off shore of Lake Michigan amidst trees illuminated with colored lights, this is probably the most popular summer dancing spot in the midwest. Atmosphere provides a perfect background for current show.

The Dorothy Dorben Dancers are standout with four colorful and carefully produced routines that are a credit to Miss Dorben, producer. Most lavish of the numbers is one based on a Mexican Fiesta, in which the girls are attired in elaborate China Polbana costumes.

A gladiator number, set to music of the '1812 Overture,' featured high kicks and precision steps. Other routines are a bridal number and valse ballet.

Maurice and Betty Whalen get heavy applause for splendid adagio work. Elaine Dowling scores with her roller-skate spesh which borders on ballet stuff.

Russ Morgan's orchestra, with George Devron sharing the vocals with Morgan, continues to furnish excellent show music and top-notch dance tunes. As an emcee Morgan is likeable but some of his material is not in good taste. *Morg.*

BLUE ROOM, N. O.

(HOTEL ROOSEVELT)

New Orleans, June 25.

Del Courtney's Orch (13), Buster Shaver, with Olive & George, the Smoothies, the Albins, Mary Jane Dodd, Paul Seidel & dogs.

Repeating highly favorable impression made in this swank nocturnal rendezvous last season, Del Courtney and his men deliver pleasant musical diversion, and while they dominate the new show, there's plenty of other fare to provide variety.

Despite fact that crew hadn't had any sleep for two days, being plagued with tire blowouts and other mishaps while driving to New Orleans from Texas engagement, band impressed as a hard-working aggregation which plays music with competence and confidence. Outfit strikes an appealing medium between sweet and swing. It is pleasant at all times, not over-arranged and with a good respect for melody.

In addition to making a distinct musical contribution of its own, the band gives fine support to the floor acts.

Olive and George, midget couple presented by Buster Shaver, are held over to headline new offering. They again took down top honors with completely new act. Lilliputians get big hand with their singing and dancing, with Olive captivating with her samba, rhumba and Carmen Miranda mimicking in below-the-border costumes.

The Smoothies, two boys and a girl, get nice hand for their singing and carboning of Bing Crosby, Henry Aldrich, the Ink Spots and other personalities. The Albins take comedy honors with their burlesque of standard ballroom turn. Couple keep audience in stitches with comedy turns, whirls and pills. Get plenty of response.

Courtney's vocalist, Mary Jane Dodd, also garners her share of applause with warbling of "That Old Black Magic" and a special arrangement of "St. Louis Blues."

Paul Seidel and trained canines open the show. The dog contortionists are socko.

Courtney, an easy-going, personable maestro, emcees show ably. *Lanz.*

COTILLION ROOM

(HOTEL PIERRE, N. Y)

Stanley Melba Orch (9), Rasha & Mirko, Fred & Elaine Barry; $2 and $3 minimum (Friday, Saturday).

Rasha & Mirko, the guitarist-warblers, who have been quite the personality kids around New York's smarter boite set, are making a run of it also at the Pierre's Cotillion Room. They're pair of personable Serbs who give out with sonorous Slav airs in not too palpable a pash manner, but with the same effect. Their routines are showmanly, light and tuneful but, even without knowledge of their native Slavic tongues, or the Russian and French with which they alternate ('Je Attendrai' is their surefire Gallic killer-diller), the customers are hep to their romantic jive.

Newcomers to the room are Fred & Elaine Barry who have a sense of humor with their ballroomology. They do a 'Challenge' routine in gay manner and break up their taps with difficult whirls and acro-routines when not essaying the straight vis-a-vis terping.

Stanley Melba, here almost two years with his tiptop dance band—same can't be said for that anonymous relief combo—is also a smooth conferencier.

The room, long a 'confidential' spot, has suddenly come to life in recent months—same reason: wartime spending. It gets a mixed crowd which, anyway, spells customers, instead of the former idea of 'class,' which meant red ink. The dinner tariffs are reasonable and there's no couvert; $2 and $3 minimums, latter on Friday and Saturday. At the door is the veteran Manetti, who knows his customers. *Abel.*

PERSIAN ROOM, S. F.

(SIR FRANCIS DRAKE HOTEL)

San Francisco, June 24.

Jane Pickens, Manda Lane & Her Merry Maids (4), and Dick Foy's Orch (11); weekdays, cover 75c, $1.25 minimum; Saturdays, cover $1.25, minimum $1.25.

This busy room changed entertainment policy from variety acts to a 'name,' in the person of Jane Pickens, and the shift is paying off big.

Miss Pickens, who is 90% of show, is filling room for first show at 9 p.m., which has not been the case in the past, as well as for the 12:10 stint.

Canary adds to nocturnal spot a touch of class that does it no harm in the hurley burley of its activity in a war busy hostelry on well-trafficked streets.

Playing her own accompaniment, Miss Pickens opens up with pop ballads, swings into spirituals, and is

(Continued on page 47)

Legit-Vaude Row

Continued from page 43

originally slated as a unit to tour vaudfilm houses under title of 'Americana' and, as such, would have been recognized as an AGVA show, but when the producers changed their plans and booked it for the Adelphi for a summer run, with sketches and music written by Heywood, it was enlarged in scope into a regular legit venture that automatically placed it under Equity jurisdiction. Committee cited rules promulgated several years ago to the effect that, to be an AGVA show, the properties, costumes, etc., must belong to the acts and that the acts must change every week.

Wynn and Heywood claim the rules have never before been enforced, directing the committee's attention to such shows as 'Priorities,' 'Show Time,' 'Wine, Women and Song' and AGVA - jurisdictional shows. Claimed further by the co-producers that with the required 30% tilt in allied crafts' scales, the show cannot operate; that it was geared to a two-a-day venture at a $1.65 top and that, despite the fact that $14,000 has already been sunk into 'Sun,' the backers would likely withdraw in view of the required $40,000 total nut now seen necessary to operate.

Controversy was further enlivened when local 802, musicians' union, ruled the Adelphi was a 'penalty house' because it has no contract with AFM and there is no music crew on the house payroll. Claimed that because of the local 802 ruling, weekly 'Sun' nut for 17 musicians is upped to $3,000 a week instead of the $1,200 required as an AGVA show.

Heywood claims the show is essentially the same he had planned as a vaudfilm house unit; that it's just a series of vaude acts and that he's even using some of the music he composed for the Ubangi, N. Y. nitery show.

AGVA had already pacted a minimum basic agreement contract with the producers under terms of which half-pay was being received by chorus and principals during rehearsals, with full pay for the week prior to opening.

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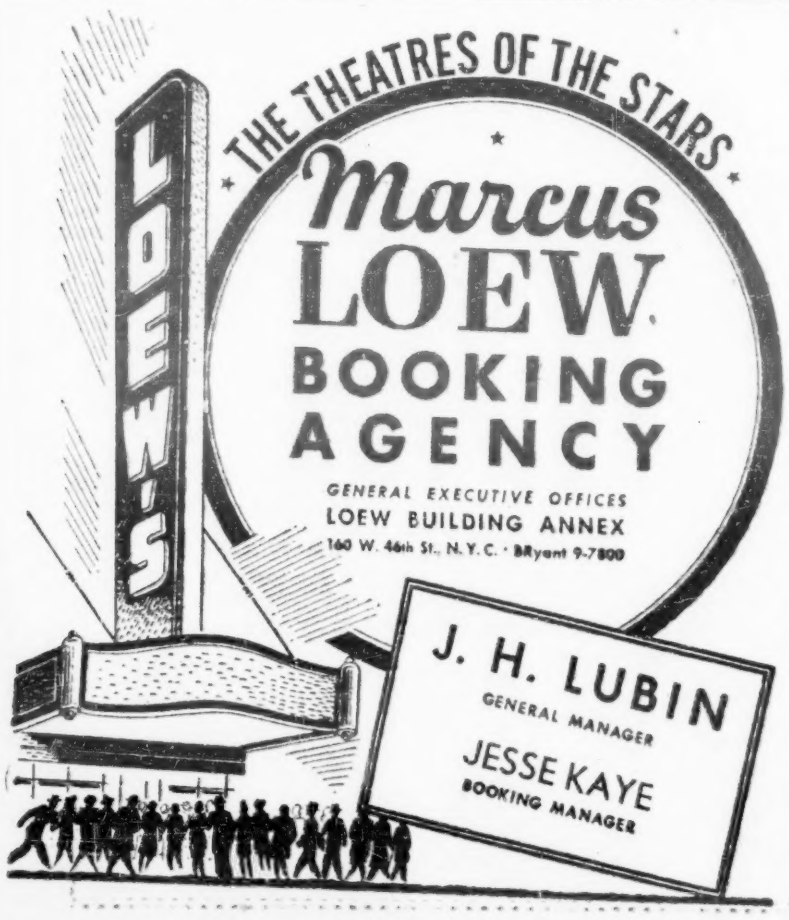

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Inside Stuff—Nitery-Vaude

About 30 years ago Bernard Burke, the agent, produced the Jack Alfred Trio, comedy acrobatic act. Durin World War I one of the act, Danny Mandel, was hurt and retired. William Mandel, then owner of the act, decided to do a two-act, which he called Wm. Mandel & Co. and later William & Joe Mandel, which existed until 1940. The Danny Mandel who retired on account of war injuries is under Sam Goldwyn contract as a film editor.

Next week (July 5) in Portland (Me.), William Mandel, with two new partners, is breaking in a new act, the exact same routine as over a quarter of a century ago. He is calling it the Three Alfreds, but expects to change it to his own name, the Three Mandels.

Setting of Peter Bernard for one of the leads in the British provincial tour of 'Potash and Perlmutter' recalls that Bernard was one of the original Ragtime Octet, American vaudeville unit that went over to London about 30 years ago. Bernard, unrelated to Barney Bernard, who, with Alexander Carr, created the Broadway title roles in 'Potash,' was originally a songplugger from New York's Tin Pan Alley, and the Ragtime Octet consisted of seven other song-pluggers. They clicked in their debut at the London Hippodrome. Bernard has since made his home in England, and friends recall his strictly-Mayfair accent when he returned to New York for a visit over a decade ago.

Typical of the draft-swept entertainment niteries is a roadside place in upper New York state. Last year it sported a nine-piece band, had six waiters and was run by an old tavernkeeper, his wife and son.

Today the only entertainment is a girl trio, composed of his wife, daughter and daughter-in-law—the six waiters and male proprietors are in the service, including the band.

Andree Ridoux, Paris-born singer currently at La Marquise, New York nitery, twice escaped Nazi invaders before coming to America in 1940. In 1939 she was in Poland when the Germans marched in, and in 1940 she fled during the invasion of Paris. Singer caught the last boat from France.

Saranac Lake

By Happy Benway

Saranac, N. Y., June 29.

Thanks to Joseph Vaughey, ex-Shubert p.a. now in Denver, for his good cheer greetings and reading material to the colony.

Louise Carlton has been admitted to the Roybrook, N. Y., sanatorium for observation.

Bob (Legit) Cosgrove seen doing a window shopping tour on the town's main-stem. Also flashing good reports.

Valentin Parrera, hubby of Grace Moore, recently here for a general o.o., was handed his all-clear papers. He entertained the gang while here at the Study and Craft Guild. The Guild has received many gifts from Miss Moore for its upkeep. She recently gave a concert here and donated proceeds to the Guild.

Margo Meredith doing swell job cheering up bed patients with a fresh bouquet of flowers daily.

Not to be outdone by others in patriotic drives, the gang at the Will Rogers put on a weekly 'What's My Name' program and hand out War Saving Stamps as prizes.

Matty Pagano (King, King & King) returned to the lodge after a two week furlough in Philadelphia.

Dr. Montana, of the Will Rogers, all hopped up over surprise visit from his sister, who shot in from South America.

Jack D'Agoatina, who got his okay here in 1940, now happily married and working at the Lyceum, Bayonne, N. J.

Kitty Horan, an ex-Rogersite, carrying on with flying honors as film checker for the Warners in Philadelphia.

Walter Silverman, who ozoned here for a short spell, now film salesman for Columbia in its Boston branch.

Murray Friedman, former colonist, managing Duffield, Brooklyn, while Dolly Davidson is with N. Y. modiste shop.

Stanley Rauch is now hitting a linotype quotation machine for a Wall St. concern and doing okay.

Victory and flower gardens at the Will Rogers received plaudits from the local press. Both are worked by the patients, under the supervision of Clifford Farmer.

Bill Cairns, who alternates between rest periods and making announcements over station WNBZ, is being visited by parents.

President Manuel Quezon, of the Philippines, has chosen the actors colony for a rest and checkup.

Isabelle Rook and Bart Williams have combined as a song writing team. They have two numbers on the way to the publishers.

Dr. Edgar Mayer, formerly chief physician at the Will Rogers sanatorium, visited many of the gang he aided back to recovery.

Jeanne Dunn, frau of Henry (Cross & Dunn), visiting Mathea Merryfield and palning a real birthday party for her, with all the gang invited. Miss Merryfield was a dancer at Lou Walters Latin Quarter.

Annual tag day for local hospital was a huge success under the chairmanship of Margo Meredith and Goode Homes. They reported a 100% take from the patients of the Rogers. Downtown contribs were also far ahead of previous years.

Ridu Gayles, who left here cured to resume work, is handing out cigars. It's a seven-pound boy.

(Write to those who are ill.)

Raid 3 H'wood Spots

Hollywood, June 28.

Feds swooped down on three county bottle clubs and pinched owners for allegedly dealing in liquor without paying federal tax. Spots recently raided by County officers shortly after reopened.

When refused admission to Club 86, revenooers broke down doors.

Cafe's Bastille Day Event

Cafe Society Downtown, N. Y. nitery, will be the scene of a Bastille Day program to be presented Sunday, July 11, under auspices of the Joint Anti-Fascist Refugee Committee. Latter organization will benefit from the proceeds.

Program will feature Marianne Oswald Lorraine, billed as the 'French people's artist.'

Well, What'll It Be?

Chicago, June 29.

Sid Page, who recently signed a contract with the Frederick Bros. Music Co. to manage their theatrical department here, has informed latter he does not intend to go through with the agreement. Page will continue to conduct his own agency business.

Meantime, Frederick office insists Page will join it Aug. 1. He was slated to succeed Fred Williams June 15, latter being slated for the army.

Under-Age Servicemen Press for Admittance To Chi Cafes, But Nix Holds

Chicago, June 29.

Cafe managements are having trouble here by the insistence of under-age soldiers and sailors for admittance. In view of warnings issued to them by military and naval authorities several weeks ago, the cafe operators are being doubly careful.

Many cafes have put on two doormen, and all sailors and soldiers are given the double-o for age. If they look like they're under 21, they're refused admittance.

N. Y. CLUB ZANZIBAR IN DEBUT NEXT WK.

Broadway's newest entry in the nitery field, the Club Zanzibar, located at the spot most recently occupied by Benny Davis' Frolics atop the Winter Garden theatre, debuts next Thursday (8) with an all-colored floor show including Ella Fitzgerald, Berry Bros., Don Redman, Maurice Rocco, Moke and Poke, Earle and Frances and Avis Andrews.

Nitery is being operated by Joe Howard (not the singer-songwriter), ex-manager of Jack Dempsey's N. Y. restaurant. Spot has been given an 'A' classification by American Guild of Variety Artists, with $75 minimum for principals and $45 for chorus.

Scibilia Sets 'Americana'

Chicago, June 29.

After many difficulties in casting, due to the shortage of acts, Anton Scibilia has completed the lineup of talent for his 'Revista Americana' Pan-American revue, and it will open in the east this week.

In the Company are Carlos Molina's orchestra (14), Armida, Cheena-De Simone Dancers (6), Sid Marion and Cliff Hall and the Three Sophisticated Ladies. Unit is being booked through the William Morris office under the direction of Billy Diamond.

WILSON'S HUB DOUBLE

Dooley Wilson, who has been signed for pictures by RKO, plays two weeks of personals in Boston, doubling between the Mayfair club and Keith's there, then fills a personals date for RKO in Cleveland before going west.

Colored performer, who came to attention in 'Casablanca,' in which he soloed the hit, 'As Time Goes By,' closes a six-week engagement at the Strand, N. Y., tomorrow night (1).

Pa. Cafes Wonder How Much Longer They Can Survive the Liquor Shortage

Pittsburgh, June 29.

Liquor shortage, which is growing more acute in Pennsylvania by the day, has the local cafe operators wondering how much longer they can continue business as usual. One impresario, who runs the most successful spot in the Golden Triangle, thinks it's altogether possible that within the next six months, if the situation doesn't improve any, he may be forced to close his bar except for two hours around dinnertime.

This particular operator had a heavy reserve stock on hand when booze began to be hard to get, but since first of May, with the meager allotments he's been getting lately, the reserve has dropped around 20%, and at the present pace won't last out the year.

As far as some of the smaller spots are concerned, they're practically down to beer and light wines already. Along Diamond street, where the cheaper bars and niteries are in abundance, good ryes and Scotches are out of the question, and less expensive whiskeys are down to two and three brands. [This is a prevalent situation, generally, throughout the country.—Ed.]

Ready to Fold

Couple of owners, and of thriving rooms, too, say that unless things take a turn for the better in the liquor situation, they intend to pack up their reserve stocks, store them away and shut down for the duration, so they'll at least have something with which to open up when the war ends. Big hotels are considering some plan of self-rationing, but haven't reached a definite decision yet. As it is, big parties in banquet halls, which formerly could have a temporary bar set up near the scene of their affair without any trouble at all, are now being turned down when they ask for one, and are told they'll have to use one of the inn's regularly established dispensaries. This cuts down the output considerably, since very few of them will go up or down the several floors to get a snort.

Customers, the operators have observed, are taking the whole thing very good naturedly. When told that the various brands they ask for are not in stock, they usually tell the waiter to bring along anything that's on the shelves.

Penn's Self-Rationing

William Penn hotel, Statler-operated and town's biggest inn, has started self-rationing to conserve rapidly diminishing liquor supply in the form of earlier closing hours. Continental bar, spot's No. 1 drinkery, now closes at 1 a.m. instead of 2 a.m., as in the past, and Terrace Room, William Penn's dinner and supper dance place, shuts down at 1:30 a.m., half hour earlier than Pittsburgh's other clubs.

Tom Troy, manager of William Penn, said that even a midnight closing was a possibility before very long if booze situation didn't ease up any, while Tony Conforti, operator of Nixon Cafe, downtown's leading nitery, foresaw in the near future a two-or three-hour only operation of his bar nightly.

Ceiling Collapses, Denver Nitery's $10,000 Damage

Chicago, June 29.

Two accidents in Denver night clubs last week rolled up estimated damages of $11,000, according to respective owners of the niteries.

Jack Kanner, former fight promoter and operater of the Club Algerian, claimed that an estimated $10,000 damage was done when a section of the false ceiling in his spot collapsed last Wednesday (23). Although no one was hurt, indirect neon lighting and mirrors built into the ceiling and walls of the club were shattered. According to Kanner, timbers supporting the false ceiling shrank from the heat, causing the section to give way. The Club Algerion was opened three weeks ago after Kanner and his partners took over a former dance hall.

Fire in the Pla-Mor Club, on Highway 40, west of Denver, caused $1,000 damage when flames of an undetermined origin broke out Wednesday after all employees had left.

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Mori, Variety.

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G. E. BLACKFORD, N. Y. Journal-American.

CAPITOL, N. Y.

Philip Spitalny's 'Hour of Charm' Orchestra with Evelyn, Vivian, Maxine, Kathleen Hamilton, Viola Smith, Blair Sisters (3), June Lorraine, Pat Brewster; 'Stage Door Canteen' (UA), reviewed in 'Variety' May 12, '43.

Shrewd showmanship, fine musicianship and consummate stage craftsmanship parlay Phil Spitalny's all-girl crew here into one of the best bandshows yet seen on Broadway. All the component parts that are inherent in a superb entertainment have been given extra values by the maestro, including $9,500 spent for new costumes that would do justice to the finest musical. They make every femme in the band look like a Powers model—and that plenty of people will be looking at them is a cinch. With Spitalny's own basic boxoffice values, there's also 'Stage Door Canteen,' with its 43 stars, to insure terrific grosses for the length of the run here.

Loew's has met Spitalny half-way, matching his assets with stage values of their own to make the 'Hour of Charm's' date here a memorable one for the band, the boxoffice and audience word-of-mouth. The improvements in production have been progressive at the Capitol since the house instituted bandshows a few months ago. This week, Harry Gourfain, the theatre's stager, has gone all-out with added lighting effects; a bright rug for the pit floors; an artistic, colerful border for the platform; tasteful backdrops—all in all a gorgeous frame for an outstanding stage organization.

There are no age differentials in audience enjoyment so far as Spitalny's band is concerned. At this reviewing, Friday (25) afternoon, there were as many youngsters as adults in the jammed theatre—and the reception was tremendous all the way. That Spitalny's classy presentation and Evelyn's fine arrangements of polite and hymnal music can key up all age groups is best pictured by the fact that applause often breaks out in the middle of the band and choral numbers.

It's difficult to dissect the show for standouts with everything on such a high plane. The opening medley of victory songs is a highlight; ditto Evelyn's masterful fiddling of 'Begin the Beguine' and then, with the 'magic strings' group behind her, 'Intermezzo,' with the arranger crediting the late Leslie Howard for bringing that tune to the forefront. There's a decided audience hypo when Maxine and the choral group sing 'Johnny Zero' and 'Ave Maria'; another click is Vivian's lyric sopranoing of 'Indian Love Call,' and then a finale boff with the entire group singing a stirring arrangement of Sousa's 'Stars and Stripes Forever.' That's the windup of a 44-minute show that holds more entertainment than can be found in the average show running twice as long.

But these are only the super standouts, if they can be segregated as such, in a repertoire that has other high-scorers, including 'As Time Goes By,' featuring Kathleen Hamilton on the vocal; Viola Smith, on the drums, aided by a cornetist named Ruth, boffs in a snappy percussion drum session; the Blair Sisters, besides all the choral numbers, do mighty well with a novelty tune titled 'Victory Garden Blues'; June Lorraine, a clever mimic, is another wham, as is Pat Brewster, a cute, bouncey, blonde jitterbug singer of the Betty Hutton type. If not held by the short running time, so that the house can get turnover with five shows a day, any and all of these acts are showstoppers.

Spitalny, per usual, is the showmanly leader, brief in his introes and respectful to the capabilities of his band as well as the sensitivities of his audience. He has the wherewithal to entertain and he knows how to use it. His musicians' exemplary stage deportment could be a lesson to the rest of the band biz; their ability to play without music stands is something to turn every male crew green with embarrassment. *Scho.*

ORIENTAL, CHI

Chicago, June 26.

Blue Barron & Orch (13) with Clyde Burke, Dick Mack, Carolyn Cromwell, Mert Curtis, Tiny Wolf, Pee Wee Lewis, Fran Snyder, Dave Barry, 4 Franks, Keating & Arnfield; 'Varsity Show' (WB).

Blue Barron band, supported by three standard acts, is getting by here this week. Band has more than the usual number of specialty performers, and they help considerably in getting the musical crew over the humps.

Band opens with 'Johnny Zero' with vocals by the Blue Notes, quartette from the band. Dick Mack warbles 'Coming In On a Wing and a Prayer.' Pee Wee Lewis does 'Playmates' and 'Has Anybody Seen My Kitty,' which features his baby voice impression. Mert Curtis, tenor, contribs 'A Cabin in the Sky' and Fran Snyder canaries 'Old Black Magic' and 'Night and Day.' All getting nice applause.

Three boys from the band, trumpet, sax and trombone hold jam session with 'Moonlight and Roses' followed by Carolyn Cromwell, stately blonde with a nifty voice doing 'As Time Goes By' and 'Bombshell From Brooklyn' to solid returns. Clyde Burke and Tiny Wolf also register with songstering.

Four Franks click with their musical work. Act is fast and entertaining throughout and merited heavy applause returns.

Keaton and Arnfield, mixed team, had them rolling with comedy gab and other antics. Close with eccentric stepping that sends off to plenty of palm-whacking.

Dave Barry is one of the cleverest impressionists to play around here. His bag of tricks contains carbons of Humphrey Bogart, Carmen Lombardo, Donald Duck, Winston Churchill and President Roosevelt, among others, all intermingled with funny gags. Was a big hit. *Morg.*

APOLLO, N. Y.

Bob Chester Orch (16), with Betty Bradley; Richard Adrian Dancers (6); Tim Moore, George Wiltshire, Vivian Harris, 4 Southern Sons, Eddie Rector; 'Queen of Broadway' (PRC).

Shortage of available colored bands has the management leaning in all directions to bring in a jive aggregation that will meet the Harlemites taste. Brought in this week is Bob Chester crew for their first appearance at the house, and while they swing out, it's obvious they're no great shucks as a drawing card.

Rest of show also depicts talent shortage, for house comedians George Wiltshire and Tim Moore are on twice for about 12 minutes out of a 60 minute bill. They string together the Richard Adrian Dancers, five femmes costumed as animals, and a male terper, who supposedly tames them with a whip and some virile dance steps; the four Southern Sons (new acts) vocal quartet who are much stronger on appearance than in their singing; and tapster Eddie Rector, who is the standout of the show from payees point of view.

Latter is tall, and rips off some smart routines togged out in formal attire. Windup, in which he brings out a box-like affair, sprinkles a little sand on it, and then hoofs on the smooth surface, is tops for this house, and consequently had to beg off.

Band opens with 'Octave Jump' and 'Lady Be Good.' Result is, that while group is young and enthusiastic, they oversell, in amateurish fashion, stuff that could easily be commercial if handled with proper restraint. Result is that band, which is supposed to be a swing outfit, doesn't get its stuff across to this hep house, and there is little reason to suspect that it's non-descript talents would fare much better in the ofay places.

Betty Bradley, band thrush, is a redeeming grace, working easily and yet with punch, selling 'Murder, He Says,' 'Let's Get Lost,' and 'Don't Get Around Much.' Gal is a smoothie, but overbrassy effects of the band on her ballad didn't help. House comedians, as usual, are guilty of using venerable material, but customers never fail to respond.

Biz fair opening night Friday (24), fair.

TOWER, K. C.

Kansas City, June 25.

Gene Fields, Dawn Sisters (2), Danny & Edith, Don Pancho & Co. (2), Hodge & OB'rien, Tower Orch with Jack Parks & Marilyn Ballinger; 'Swing Your Partner' (Rep) and 'Shanytown' (Rep).

Tower gives out this week with another of its triple-threat bills, consisting of dual screen fare with 50-minute stage show which includes four standard acts, 'Discovery Night' winner and house orch with good looker vocalist.

Following its opening theme, Tower orch leads off with 'Comin' In on a Wing and a Prayer.' Marilyn Ballinger, sweet-voiced brunet now beginning her 10th month with the band, steps forth to take the vocal in nice fashion. Then Gene Fields, doubling as m.c., brings on the Dawn Sisters, who come on in ballet costumes for a satire on fancy hoofing.

'Discovery Night' winner this week are two moppets, girl and boy, in 'Gay Nineties' costumes. They sing 'When You Wore a Tulip' and finish with a smart little tap dance which won them nice applause. Next on are Don Pancho, a wire-walker, and his partner. Man is good on the tight-wire, working without the customary parasol. Girl, in rhuhma costume, does some neat hip-swinging.

Gene Fields, on his own, does a series of impersonations, including Fred Allen, Charley McCarthy, Betty Lou and Tommy Riggs, Eddie Cantor, Henry Aldrich, The Ink Spots and F. D. R. His characterization of President Roosevelt is an appeal to buy war bonds, and is by far his best.

Closing is Danny and Edith, Negro dancers, who have a fast-moving routine which clicked solidly with the house at show caught. Man is really fast. The girl helps in putting the act across with the jitterbug finale.

Biz okay opening day. *Earl.*

PARAMOUNT, N. Y.

Andrews Sisters (3), Mitchell Ayres Orch (15) with Dick Dyer, Ruth McCullogh, Johnny Bond; Carr Bros. (2), Tim Herbert; 'Dixie' (Par), reviewed in this issue.

The Andrews Sisters have become standard now, not only as topflight name thrushes but as a boxoffice entity, and the current Paramount stanza soon evidences why three gals, doing nothing, basically, more than chirping pops in deluxe arrangements, have become such potent boxoffice lures. The b.o. equation is perhaps best interpreted monetarily at $6,500 per week for the threesome.

However, it's not just the super-jive vocalization that gets 'em. Their showmanship is undeniable. First of all they've glamorized themselves anew with good coiffing and couturriering. The gals were always of good figure and on them the long, slinky gowns look good. The new hair-dos are likewise flattering.

But there's also now added poise and self-assurance that's compelling. The middle gal sparkplugs the whole works with a fine sense of comedy values. The end looker is OK for contrast, while the older sister, on the other hand, is fine basic balance.

They know pace and tempo and manifest innate showmanship. When they herald 'We Need a Man, Amen!' they don't give it aif away by the title when announcing it may do for them what 'Hold Tight' and 'All Reet' previously accomplished. 'Beer Barrel Polka' now has a patriotic Navy setting. They reprise 'Pennsylvania Polka' as a standard standout. 'Wing and a Prayer' is from the current Hit Parade, and 'Strip Polka' gives the middle comedienne full sway.

With them is Mitchell Ayres and his band, given a nice stereopticon intro, illustrating his trademarked tango, waltz and modern dansapation. Comprising five reeds, six brass and three rhythm (piano, drums, bass), with himself doing an occasional fiddle bit, they open with 'Chapenechos.' Dick Dyer, vocalist with Ayres, proves a show-stopper with 'All or Nothing at All' and 'Let's Get Lost.' Ruth McCullough also clicks later on with 'You'll Never Know' and 'Johnny Zero,' while diminutive trumpeter, Johnny Bond, registers handily in his comedy innings with 'Open the Trunk,' novelty ditty.

Ayres' production highlight is the Martin Block Make-Believe Ballroom takeoffs on James, Kyser, both Dorseys and Miller, all good except Kyser.

In between, the standard Carr Bros., with their zany, sailorsuited, hand-to-hand acrobatics were a mop-up (on the floor and in applause). Remind of William and Joe Mandel and just as effective. Tim Herbert (New Acts), son of Herman Timberg, another click. Don Baker's organolog rounds out the good show. *Abel.*

CIRCLE, INDPLS.

Indianapolis, June 26.

Lawrence Welk Orch, with Una Merkel, Dolly Dawn, Little Tough Guys (2), Betty Webb, Jack Nolan, Holly Swanson, Terry George, Paul Summey; 'Jitterbugs' (20th).

Lawrence Welk, breaking in a practically new outfit sails neatly down the band show groove to make a favorable impression. Band gets strong support from the added acts, Una Merkel, Little Tough Guys and Dolly Dawn.

Betty Webb, a cute trick who does nicely with 'I've Heard That Song Before,' is band's new canary. She's decorative and has a pleasing change of pace between sweet and hot. Jack Nolan, a romantic baritone, makes good with 'Let's Get Lost' and 'A Little Smile Will Go a Long, Long Way.' Comedy element is provided by Holly Swanson, the elongated bass player, who does a couple of droll vocals topped by 'Der Feuhrer's Face.' The kids didn't want to let him stop. Terry George on trombone and Paul Summey on trumpet register in instrumental specialties. Welk also presents a classy trio of clarinetists in 'Clarinet Polka.' Band opens impressively with 'Twelfth Street Rag,' followed by 'World Is Waiting for Sunrise' in which the strings take a hand to highlight outfit's versatility of style.

Real spark plug of the show is Dolly Dawn, who sells herself big in a smartly balanced routine including 'Here I Go Again,' 'It Can't Be Wrong,' 'Strip Polka,' 'You Made Me Love You' and 'He Says Murder.' She 'dedicates' the polka to a guy out front and makes it good for laughs, then gets a soldier on the stage for a little romantic kidding on 'You Made Me Love You.' The girl knows how to milk an audience. Hally Chester and Harris Berger, the 'Little Tough Guys,' please with a line of songs and nonsense similar to that which they did last season. Berger comes back to help Una Merkel in her amusing stint. He announces a Hollywood contest to find a new leading lady, and Una rises from the audience to apply. Stage is thus set for a comedy interview that winds up the show satisfactorily.

Biz was good at opening. *Corb.*

CAPITOL, WASH.

Washington, June 25.

Merry Macs (4), Buster West & Lucille Page, Richard Buckley, the Iwanos, Mariana, Art Brown, Lynn Allison, Sam Jack Kaufman's House Orch; 'Presenting Lily Mars' (M-G).

Sam Jack Kaufman's overture this week employs Mariana, adroit wizard of the keyboard, whose interpolated selections are real rabble rousers for those who like melody. Art Brown's organlogs accentuate more and more lyrical comedy and put the audience in good mood for the acts which follow.

Merry Macs, three men and a girl, scorn the usual hip-hip-hoorah selections for numbers which provide harmonizing without flag-waving. They open with a bravura selection, follow with a nice arrangement of 'Brazil' and then slip in one of their pet numbers about Lucius Beebe. For encore, 'Pass the Biscuits, Mirandy.' They could have stayed longer but bowed off to strong applause.

Buster West has been here often and doesn't vary his routine much. Still they go for his screwballish antics and give Miss Page a nice hand for her rubbery acrobatics. Wow is Buster's eccentric dance. Jack Goodhart helped out. Off to six bows.

Richard Buckley has a new comedy technique, at least it's new to Washington. He brought up four servicemen from the audience, seated them, and they became his Charlie McCarthys for an Amos 'n' Andy routine of voice acrobatics. On later for a hat-changing bit with a sailor. This is a judicious blending of comedy and patriotic flourish and scored solidly. The Iwanos on the trapeze and Lynn Allison's vocalizing wind up a snappy 55 minutes. *Arke.*

EARLE, WASH.

Washington, June 25.

Jimmy Scribner, Jean, Jack & Judy, the Roxyettes, Jo Lombardi's house orch; 'Five Graves to Cairo' (Par).

Jimmy Scribner of the flexible voice (Mutual's 'Johnson Family') is the headliner this week. As a steady attraction on radio station WOL there is every indication this air waves comic-mimic has a following. They seemed to recognize each of the 22 characters he assumes in giving off through the microphone in a mythical wedding. It is a display of versatility most amazing and projected by a chap with pleasing personality scores a walloping hit.

Jean, Jack and Judy are a slight but agile trio, two girls and a man who work fast and with remarkable nimbleness. Their feats are those which combine strength with acrobatics, with a sideline of comedy from one of the girls which hits the bullseye. A short turn but brimful of action.

The Roxyettes do a conventional opening number saving their dancing blitz for the finish when with sleigh bells around their waists, ankles and wrists they contrive to peal their harmonious way with tunes that satisfy. A short show with Jo Lombardi's band up on the stage, but so deftly presented and so colorfully produced it looks important. *Arke.*

EMBASSY, N. Y.

(NEWSREELS)

First pictures of the surrender of Pantelleria and round-the-clock bombing of Italian and German objectives highlight a fairly interesting newsreel bill.

Carrying the Paramount label, the shots on the capture of Pantelleria include scenes of bombing and the actual invasion, in addition to Axis prisoners who appear to be happy they're caught. In the contribution by Fox-Movietone in which bombings also figure, included is a crash landing on an island somewhere in the South Pacific that has been well photographed.

Clips are fewer in number than usual due to inclusion of two shorts, plus the usual questions-and-answers stint with H. V. Kaltenborn, and the lengthy sequence in which Henry J. Taylor, author of the book 'Men in Motion,' discusses German-Japanese strategy and the like. Taylor appers on the regular weekly News Forum.

'War Town,' an OWI short, dealing with bustling Mobile, Ala., where defense work created a serious housing problem, is far more interesting than 'This Is America' (RKO) which concerns the shortage of doctors in wartime. Shot silently and carrying a running commentary, the latter short is overlong and slow.

Miscellaneous clips include testing of amphibian trucks known as ducks, demonstration of turning salt water into H.O. Sgt. Alvin York and his son; AAU track meet; King George in North Africa, together with other shots of Gen. de Gaulle, Gen. Giraud and Churchill; South African Commandos under tough training, return from Britain to America of a flying fortress, memorial services for war dead in New Guinea, call by F.D.R. for 65,000 more nurses, and firing on Japs in the new Burma offensive. *Char.*

MUSIC HALL, N. Y.

Don Cossack Chorus (27) with Serge Jaroff, Carlton Emmy, Albert Gifford, Muriel Gray, Louise Fornaca, Nicholas Daks, M. H. Ballet Corps, Rockettes, Music Hall Orch; 'The Youngest Profession' (M-G), reviewed in 'Variey,' March 3, '43.

Stage of the Rockefeller house is filled with classic movement and color this week. Production is lotty in conception, from the gorgeous grand ballroom chandelier setting for the orch under Erno Rapee to the realistic railroad station scene with the Don Cossack chorus.

It's very highbrow, very dignified and very sedate—particularly the ballet scene from Gounod's 'Faust' which has clusters of huge golden grapes in the background.

In the midst of all the grandeur of starched white bosoms and tails, sophisticated maidens romping across the stage in chaste ballet routines, and the more colorful costuming in the adagio and 'Bacchanal' numbers, is introduced the simplest of all vaudeville turns—a dog act—which roused the house. Carlton Emmy and his mutts drew belly laughs and topped everything on the bill, except the Rockettes, for smash returns.

Don Cossack concert stage choral group, composed of 26 stalwarts with a pint-sized conductor for contrast, was well received. First appearing on a crimson-carpeted stairway, rising from the pit, with a huge candle on each side, they quickly registered with several melodious Russian tunes. Returning later costumed as soldiers ostensibly about to leave on the waiting train for the front, the Cossacks scored best in a nostalgic leave-taking bit.

Albert Gifford, vocalist, is in for one number, singing 'Rockettes in a Row,' which brings the girls on for their usual sock precision terping. Muriel Gray solos with some nifty toe variations while Louise Fornaca and Nicholas Daks sparks the vivid adagio interpolations in the Florence Rogge ballet production.

Strong marquee strength is provided in the screen fare, 'The Youngest Profession,' with Edward Arnold, Lana Turner, Greer Garson, Walter Pidgeon, Robert Taylor and William Powell. Capacity biz with thermometer going over 96 outside. *Mori.*

ORPHEUM, L. A.

Los Angeles, June 23.

Freddie Slack & Orch (14), Joe Jackson, Jr., Frank Cook, June 'Kit' Carson, Marion Daniels; 'Swing Your Partner' (Rep).

Boogie-woogie rides high this week at the Orpheum in the person of Freddie Slack, an aggregation that ranks with any playing the house recently for musicianship and showmanly presentation. Slack gave the opening matinee full house plenty of the Steinway but audience wanted even more. Band has crowd appeal and Slack fronts with an easy personality that sells big.

Two high spots of 65-minute show was Slack's next to closing introduction of a new tune, 'Cuban Sugar Man,' which he did for the Fred Astaire film at RKO, 'The Sky's the Limit.' Ditty as wrapped up by maestro is ear-catching. Finale was other peak moment when Barney Bigard clarinet-soloed 'Rose Room,' with Dave Coleman also shining on the drums.

Band's opener was 'Riffette,' a noisy bit of solid jive sharply arranged to set the feet patting. 'Trumpet Rhapsody,' with Johnny Napton handling solo, doesn't measure up musically to first number. 'Down the Road a Piece,' featuring Slack at the piano and Bob Bain on the guitar, was a hit. Bain and Barney Bigard do a patter with tune that adds up to specialty. Instrumentally, orchestra is just about all that any jive or boogie fan could ask. Vocalist Margaret Whiting, riding on strength of the pop songs she sings and not vocal quality, did 'Brazil,' with orch furnishing warmth; 'Black Magic,' 'As Time Goes By' and 'Ain't that Just Like a Man,' a newie. First three tunes are fast reaching the cliche stage through overwork.

Joe Jackson, Jr., and his bicycle pantomime tops the comedy division, building tremendous laughs. Marion Daniels, opening act, uses personality and looks to put any extra touch into her acrobatic dancing. Frank Cook mouths a harmonica while strumming a guitar in three numbers to click. June 'Kit' Carson, local cafe singer booked in at the Orpheum for a week, draws poor comparison to Ella Mae Morse by choice of 'Mr. Five-by-Five' and 'Cow-Cow Boogie' as her two numbers. Since Miss Morse popularized tunes while with Slack's band, another singer using same numbers in front of the same orchestra is bound to come off second best—and a poor second at that.

STATE, N. Y.

The Gibsons (2), Elton Britt, Davidson & Forgie, with Jimmy Ross, Duncan Sisters (2), Pinky Lee, Louis Jordan's Band (5), Ruby Zwerling's Pit Orch; 'Pilot No. 5' (M-G), reviewed in 'Variety' April 7, '43.

There's neat change of pace in this six-act show, with sufficient variety to sate anybody's taste. In quality it nicely complements the first-run 'Pilot No. 5', which rated fairly good reviews from the film critics and should draw a nice gross on the week, if the blazing weather doesn't interfere too much.

Show's outstander is Louis Jordan's extra-hot quintet, which closes the layout with a loud applause bang. Bass, piano, drums, trumpet and Jordan's own sax comprise the instrumental plot and they certainly go to town with a jive repertoire which includes a nifty novelty, 'Hya Chum, Whereya From,' Jordan's own 'Brownskin Yankee Blues' and, for the finale, the leader's terrific comedy rendition of 'Old Man Mose Is Dead'.

The show built well leading up to the band's finish. Opening Gibsons, mixed team in a knife and axe-throwing turn, are a thriller. Elton Britt's cowboy yodelling in the deuce is mild, but gets by, while the subsequent Davidson and Forgie badminton turn, with Jimmy Rose calling the play-by-play, is one of those fast sports novelties now highly acceptable for stage work. Like the table tennis acts, this one generates sufficient audience excitement to hold its own in any variety company.

The Duncan Sisters, long absent from New York's vaudeville stages, are doing essentially the same Topsy and Eva act of years ago, and scoring high for the most part. There are a couple of dead spots in the turn that should be eliminated, but on the whole the Duncans are top-notch stage material. The refined Vivian and the hoydenish Rosetta, blackfaced Topsy, have plenty of authority on the platform and capable of making the most of the material they have, yet there's plenty of leeway to sharpen up their task and pace. Audience here gave them an excellent reception.

Pinky Lee, who was here last week on the screen in 'Lady of Burlesque' (UA), is delivering only a fair comedy act, though showing the potentialities of something much better. Right now the lisping comedian seems to be torn between doing a Joe Besser and a medley of nine other comics, when he has enough on his own to be strictly original. He sings and dances, too, and scored with the well-filled house. *Scho.*

KEITH'S, INDPLS.

Indianapolis, June 26.

Montana Kid & Coley Bay with Campbell Sisters (2), Ray Martell, Bob Padgett, Ambassadorettes (2), Rossi Sisters (2), Dorothy London, Ed Resener House Orch.; 'Hitler, Beast of Berlin' (PRC).

The Montana Kid's educated horse, Coley Bay, gets the climax spot in a routine show at Keith's this week. The assortment of acts is okay, but the bill lacks punch.

Coley Bay gets a build-up worthy of a movie star, with the Campbell Sisters coming along from WLW, Cincinnati, to make the introduction and provide a musical background of cowboy tunes. The horse gives right answers to questions by shaking his mane and pawing the floor, then poses the familiar Indian picture, 'End of the Trail,' with the Montana Kid atop. For a clincher, horse pulls a rescue, lying down on the floor and getting up again with his supposedly wounded master stretched across his back. Act has novelty appeal, particularly for juveniles. Campbell sisters are classy dispensers of yesteryear songs.

Ray Martell, who m.c's the show in nice style, clicks with his skillful mimicry of stage, screen and radio personalities. His best are Charles Laughton, Lionel Barrymore and the 'Amos and Andy' cast. Bob Padgett, working in blackface, springs a line of standard jokes and plays 'Donna e mobile' and 'Comin' In On a Wing and a Prayer' on the harmonica. The two Ambassadorettes present some sparkling acrobatic work, jumping rope with cartwheels and flipovers.

Some attractive acrobatic taps are smartly done by the two Rossi Sisters. Dorothy London, appearing with Ed Resener and the band, registers nicely with 'Shortnin' Bread' and a vocal imitation of Tommy Dorsey's trombone playing 'Reverie.' Biz was light when caught. *Corb.*

HIPP, BALTO

Baltimore, June 27.

Three Stooges, Connie Haines, Burton & Janet, Jack Williams, Harry Krivit's Rhythm Rockets (16), Felice Iula and House Orch (12); 'Crime Doctor' (Col).

Following a one-week-in-four layoff, the Rockets return to round out the four acts on tap. Topped by Three Stooges and Connie Haines layout plays well around two routines by the line. Following their rhumba opening, Jack Williams, smooth and legit tapster, whacks out a brace of highly intricate sessions employing a rapid style to good results. Makes every tap count and registers exceptionally well.

Burton & Janet next, give out with a new twist on impressions and mimicry by quickly switching one character into another and dressing up to simulate the personality which adds to the effect. Together they do smart versions of Joan Crawford, Greta Garbo, Mae West, Groucho Marx and for a strong finish a bit of panto built around Charlie Chaplin, that draws ample response and a series of well earned bends.

Following high kick precision number by the line, Connie Haines takes hold of a sesh of vocalizing which builds in climax to a solid beg-off. Does 'Hey Good Lookin',' 'You Can't Be Wrong,' 'Little Brown Jug,' 'Don't Get Around' and for an insistent encore, 'Murder He Says,' all smartly sold to good orchestral backing and definite style.

Stooges close with their usual clowning which never fails to click here. Come on to rousing reception and have to beg off. Have added a few bits of new business to their potpouri of gagging and knockabout. Closing bit of so-called dancing is good for a howl. Definitely drawing them in here and sending them out completely satisfied.

Biz very good. *Burm.*

RKO, BOSTON

Boston, June 24.

Ozzie Nelson Orch (15) with Harriet Hilliard, Jean Blanche, Sons of the South (5), Paul LaVarre & Brother, Harris & Shore; 'Flight for Freedom' (RKO).

Back to its band policy after a week with the Casino Revue, the RKO has a nimble, well-spotted attraction in Ozzi Nelson and his band. The bill is neatly balanced and while nothing is what might be termed whammo, it goes along okay and keeps audience happy all the way.

Reinforced by its radio reputation, the band is a strong draw. Ozzie plays up the radio aspect of the show but doesn't overdo it, and m.c.'s personably throughout. He hokes up a couple of the acts with the old locked-hands routine, a gag which for some reason still gets them, and allows a couple of boys in the band to pull the antique burley walk-across in which a boy follows a girl until a pansy comes along. Otherwise the show is generally pretty straight purveying of pop tunes nicely played. Audience pays off in plenty of salvos.

Jean Blanche, hoofer, leads off specialties, getting a rise with average routines well executed. Sons of the South, new here, follow up to register with four tunes sharply arranged and sung. They go especially big with 'You Tell Me Your Dream,' a trumpet player in the band applying a hot obligato. 'Sons' consist of a vocal quartet with piano, and don't ape other colored quartets.

Old standby of Paul Lavarre and Brother come next in a risley routine, Ozzie mixing up in it for laughs. Melvin Tinsley and Mac Stone, band's pianist and trumpet player respectively, do brief specialties, the latter with a puppet playing the keys, and Harris and Shore follow up with a sock comedy dancing routine. Their stuff is plenty rough, but they wow throughout and had to beg off. Harriet Hilliard finishes the show with a quartet of tunes, in two of which Ozzie joins her in duet. They make a lot of the intimate angle and the audience likes it.

Biz was off opening, due to the heat. *Elie.*

Consent Decree

Continued from page 5

ment of theatres from major producer-distributors. Not only would this entail much cost with the outcome and date problematical, but also believed on inside that the administration as well as the Army-Navy would oppose such a move in view of the war job the picture industry is doing. In fact, all anti-trust litigation is being discouraged and some cases have been tabled for the duration. What might come after the war is something else again, but believed that meantime distribs would be restrained from acquiring theatres except, as provided by the decree, where that is essential to protect their interests (such as having pictures shut out of a town).

Except for reopening the anti-trust suit after Nov. 20, only three courses appear to be open to the D. of J.: (1) that the decree be allowed to die, (2) that it be continued as is, and (3) that it be modified to possibly provide for larger blocks and a cancellation privilege as was offered by the United Motion Picture Industry plan.

Count Basie and orch draw a musical spot in 'The Man of the Family' at Universal.

GOLDEN GATE, S. F.

San Francisco, June 24.

Frankie Masters' Orch (14), with Phyllis Myles and Billy Lowe; Ann Corio, with Francis Wills and Charles Stewart; Glenn Miller Singers (5); Charlie Kaley's House Orch (12), Peggy O'Neil Girls Line; 'Bombardier' (RKO).

Golden Gate did no stinting in putting together current stage show to help along the second week of 'Bombardier.' It qualifies as solid entertainment from start to finish.

Harmony as personified by the Glen Miller Singers, remnants of the Glenn Miller orch, got the nod over sexy cantanta of Ann Corio, stripteuse.

That doesn't mean the customers including the usual heavy proportion of sailors and soldiers, didn't go for the Corio stanza. Her lush anatomical charms inspired enthusiasm, but not the enthusiasm that prompted the rafter shaking hand given to the warblers.

Miss Corio's routine does not jell because it is neither vaude nor burlesk, being sort of a cross between the two.

But despite everything, Miss Corio draws plenty of attention in a burlesque blackout, 'How to Undress with Finesse,' and another 'take-em-off' scene.

Glenn Miller Singers, including Marion Hutton, a looker, strike home with their harmonizing of the pop hits, plus a burlesqued number. When they swing into 'Juke Box Saturday Night' and 'Johnny Zero,' there's no holding the customers.

Frankie Masters' orch beats out hot music in an entertaining fashion, with Phyllis Myles and Billy Lowe doing okay by the vocals.

Frances Wills, of the Corio entourage, does a creditable acrobatic dance on her own.

For full measure, the Charlie Kaley house orch was thrown in for one song, with Kaley warbling, and the Peggy O'Neil line going through a routine.

House was capacity at show caught. *Mill.*

New Acts

TIM HERBERT
Comedian
12 Mins.
Paramount, N. Y.

Tim Herbert, ne Herman Timberg, Jr., son of the veteran vaudevilliain-songsmith, fast bespeaks his seasoned professional heritage. He's star timber. Wherever he's been hiding, in and out of the Timbers and the Rooneys acts (when Herman, Sr., and Pat, Sr., with their offspring, did their stuff en famille), he has emerged at the right time on his own.

First off, there's a great need for newcomers of Tim Herbert's capabilities. For another, he presents himself in high, never faltering, taking his opportunities in stride, and coming through with a zingy, thoroughly professional 12 mins.

His 'Superman' hokum, the phoney barytone (sometimes sounding like a cross between the Bert Lahr and Benny Rubin), the 'Lake Trout' business, Boyer hoke, the jitterbug-gone-crazy and his rubberlegs dancing style all combine for a solid personal score. Tim Herbert is all set. *Abel.*

BETTY KING
Piano, Songs
30 Mins.
Hotel Majestic, Philadelphia.

Attractive sepia miss, once identified with the cocktail combos, Letty King recently stepped out as a single. Has been making a long-run of it here, which is easy to understand considering the ear-caressing chants she dishes out to accomps of her own smooth Steinwaying. Not just another one of those jive kids with mostly motion, this gal can really sing, and gives out with the best of 'em.

With matured pipes rich in torch qualities, gal is standout when tackling the ballads. Spices up her selections with lively rhythm tunes to make for well-modulated changes of pace. Moreover, her piano interludes add a refreshing, distinctive note.

Possessing pleasant personality, fine stage presence and plenty indication of culture, gal is geared best for the class cocktail lounges or intimate niteries. *Shal.*

4 SOUTHERN SONS
Songs
10 Mins.
Apollo Theatre, N. Y.

Sounding like a mixture of the Ink Spots, Mills Bros. and kindred harmony groups, it's probably the lack of any one particular style that fails to make any solid impression for the Four Southern Sons. The voices of the lead tenor and simulated vocal bass at a second mike were the only audible tones heard in such ballads as 'Time Goes By' and 'At Last,' emphasizing lack of proper balance.

Rhythmic stuff is much better, with guitarist and bassist giving material a lift. M.c. duties should be handled by the bass member, latter displaying most personality.

Night Club Reviews

Continued from page 44

PERSIAN ROOM, S. F.

joined by orch and Manda Lane and Merry Maids in an effective vocalizing of 'Coming in on a Wing and a Prayer.'

Performance of Foy's sweet band, and of the Merry Maids is creditable.

Zimmerman's Hungaria

(NEW YORK)

Alberto Segovia's Spanish Dancers (4), Penny Page, Zsiga Bela, Naomi Sanders, Dr. Lajos Barsony, Gene Kardos Orch (7), Charles Benci Orch (6). No cover or minimum except (Saturday night; minimum after 9 p.m., $1.25.

Zimmerman's Hungaria is as standard as the subway. It's just a couple of doors off Broadway (on 46th street), but it isn't Broadway at all. It's New York and Budapest and noise and informality all packaged up with a good show and laid in your lap at reasonable rates.

It's a family spot, and cordial, but you've got to be a good trouper to work it. The noise is good-natured but incessant.

Headlining the current show is the Alberto Segovia group of Spanish Dancers, three gals (featuring Fay Torrens) and a man. This act indicates it's been around; what's really to the point is that it belongs way up yonder. It has plenty class. Outfit works three spots, opening with a trio of Spanish provincial dances. Costuming and terping are out of the rut for this type of act. All four members of the troupe have plenty personality.

Working fifth spot, and walking on without any particular buildup, is Penny Page. She does pops, and at this performance was a show-stopper. Zsiga Bela holds number three spot with his masterly cymbelom solos. Although out of the orchestra, he rates legitimately as an act. Naomi Sanders, prima, sopranos three standards.

Dr. Lajos Barsony (pronounced Barshon), baritone, who has been here ever since the place opened, is as much a part of a Zimmerman evening as the chicken paprikasch. He dispenses one or two Hungarian numbers, and then slaps 'em silly with pop stuff.

Gene Kardos has been in this spot with his smooth seven-piece band for five years. Outfit consists of piano, drums, bass, two saxes and trumpet, with Kardos himself giving out with violin or sax. Kardos also emcees and does a first-class job of it.

Charles Benci's gypsy orch (6) is also a fixture. Group consists of two violins, viola, cello, bass and cymbelom and specializes in waltzes and Hungarian dances, and also combines neatly with the Kardos outfit in playing the show. *Octa.*

BAL TABARIN, N. Y.

Roy Douglas, Burke Twins, Ronnie De Campe, Dawn & Russell, Nico Covaro, Montmartre Girls (6), Lou Harold's Orch (5), Tony Grey's Apaches (5); no cover.

The Bal Tabarin is another of those downstairs spots which caters to the low-income trade by giving plenty of entertainment, show and food at rates which don't rupture the family budget. It's on 46th street, just west of Broadway.

Standout at the show caught was Roy Douglas, ventriloquist. Not only has he got snappy material and plenty of showmanship, but he also produces a couple of ventriloquial tricks which are definitely socko. His routine is Edgar Bergenish, but that's almost inevitable these days. Still he might well consider dropping a few of the gags that most closely approximate Charley McCarthy. He doesn't need to ride in on the coat-tails of any other performer. He makes a great appearance in white tie and tails, although in a dinner suit he might show better. His dummy is the conventional fresh youngster, but the act has some novel twists. He whams his stuff across and closes strong to heavy applause. A good bet for any spot.

The Burke Twins (gals) sing pleasingly and do some neat tapping. Their appearance is oke. Dawn and Russell, dance team, are smooth despite the fact that an unusually low ceiling gives them no chance to use their lifts to good effect. Ronnie De Campe clicks with two gypsy dances. She's a nice-looking kid who seems to know her stuff, getting enough applause to have done another number if she had wanted to.

Nico Covaro, billed as the Latin Troubadour, warbles three numbers to his own guitar accompaniment. Femme trade seemed to respond. Montmartre Girls (6) do their best on a limited floor space. They feature the can-can, which seems to be an epidemic in the smaller clubs these days. There's hardly a spot with a line that doesn't give the cash customers a flash of lace panties, net stockings and black garters. If you're under 90, it's still interesting. Costuming for all three of their appearances is good, and the gals work hard.

Lou Harold's combo plays the show and dispenses dance music. Tony Grey's Apaches handle the relief job in good style. *Octa.*

TERRACE ROOM, PITT

Pittsburgh, June 21.

Maurice Spitalny (10), Robertos, Betty Lou Holt, Joe Arena, Elaine, Beverly; $1.50-$2 per couple cover.

In for final three weeks of Terrace Room's operation this summer, Maurice Spitalny, Stanley theatre maestro, has assembled a crack dance band from his pit and KDKA Tap Time crews. Job was possible for him at this time because WB deluxer is running straight pix for a month. When house reopens with flesh Friday (2), he'll have to rearrange his personnel for theatre musicians won't be able to make the hotel job although he'll be able to double for the remaining eight or nine days.

Dance work isn't new to Spitalny, who has been jobbing around this territory for several years, but this is the best crew he's assembled yet because he has the best Local 60 has to pick from. Principal reason for this is that the Terrace Room's a choice location and all the local boys are eager to play it. Bang-up job Spitalny does on dansapation is more than matched by his accompaniment for the show.

Line-up, to which Spitalny adds an okay violin solo or two and his little vocalist, Elaine Beverly, who has a pleasant voice and an engaging style, is conventional but satisfactory. Robertos (they used to be known as Freddy and Betty Roberts and have changed their patterns along with their name) are a graceful dance team with a class repertoire that concentrates on Latin-American numbers. Nice-looking team, he's sleek and dark, announcing most of their specialties with a nice touch of humor, and she's blonde and pretty. Betty Lou Holt is a package of oomph who has some spectacular tumbling tricks, winding up doing them on a small table at the end of the floor. Joe Arena is a diminutive acrobat who works with a cleverly trained dog for some amusing stuff. (Arena was out after the second show. He swallowed part of a broken water glass and had to have an operation for the removal of the glass.)

Spitalny does the m.c.'ing, wisely sticking to brief introduction. *Cohen.*

GLASS HAT, N. Y.

(BELMONT-PLAZA HOTEL)

Monica Moore, Arthur Boran, Danny Daniels, Mignon, Guy Martin's Glass Hatties (6); Hal Saunders Orch (11) with Lois Bannerman; Joe Pafumy's rhumba band (6); minimum, $2 weekdays; $2.50 Saturdays and holidays.

The new revue Frank Law has conceived and launched at this pop East Side hotel room is big league. Getting away from the United Nations idea (combo of novelty acts from many lands), he has switched to a typical summer revue, with a line of real beauts and players from recent Broadway musicals spotlighted. He's dubbed the comely choristers, the Glass Hatties—smart billing. Guy Martin, who's credited with staging, also rates salvos for this trim array of femmes whose dancing measures up to their looks.

Monica Moore (New Acts), from 'By Jupiter,' recently shuttered musicomedy, contributes much towards giving show topflight class. Originally from night clubs, she is much at home in this comfortable room. Danny Daniels, tap dancer out of 'Best Foot Forward,' also fits in nicely. Top-twirling stunts are mixed with his neat tanstering, doing three specialties best of which is his opener.

Mignon (ex-Manor & Mignon) whose partner, Manor, is serving the colors, is doing a bright solo turn. Besides a couple of graceful routines, Mignon concludes with an imitation of George M. Cohan backgrounded by tunes from his musical shows. This finale was used by the Manor-Mignon combo, and puts her over solidly.

Arthur Boran, who is the hard-working m.c., offers a long array of his familiar imitations of show biz celebs.

Glass Hatties offer three production numbers, finale being the most brilliant—a Brazilian Carnival, with Samba, lanterns, etc. Colorful, tasty costuming enhances all three appearances. Hal Saunders cuts a trim show and also helps with customer dancing. This society dance combo is a solid fave here, with Lois Bannerman's harp playing helping to lend class. Joe Pafumy's crew, long here, provides rhumbas for patron stepping. Room packed to capacity for opening. *Wear.*

Variety Bills

WEEK OF JULY 2

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (1)
Phil Spitalny Orch
State (1)
Allen & Revel
Mildred Bailey
Tito Guizar
Phillips & Colby
Van Alexander Bd
WASHINGTON
Capitol (1)
Gracie Barrie Orch
Pinky Lee
Wilfred Du Bois
(5th only)
Wilfred Mae 3
Burton & Janet
Romano Bros
Dodson's Stars
WOONSOCKET
New Park (2-5)
Arthur Tracy
Fielder & Harriett
The Appletons
Eliz. Talbot-Martin
Mickey King
WORCESTER
Plymouth (28-30)
Ada Leonard Orch
Virginia Weidler
3 Sophisticated L
Viola Layne

Paramount

NEW YORK CITY
Paramount (30)
Andrews Sis
Mitchell Ayres Bd
Tim Herbert
Carr Bros
CHICAGO
Regal (1)
Andy Kirk Bd
Stepin Fetchit
Son & Sonny
B & E Nightingale
DETROIT
Michigan (1)
Horace Heidt Orch
MIAMI
Olympia (30-3)
3 Belles
Bob Gentry
Prof. Backwards
3 Drakes
Floyd Christy
SOUTH BEND
Palace (8)
Blue Barron Orch
TOLEDO
Paramount (2-4)
Sammy Kaye Bd
Cummings & Rice

RKO

BOSTON
Boston (1)
Ade Leonard Orch
Virginia Weidler
Mitzi Mayfair
Cliff Edwards
J & J McKenna
(24)
Ozzie Nelson Orch
Harriet Hilliard
Sons of the South
Harris & Shore
Paul Laver & Bro
Jean Blanche
CLEVELAND
Palace (1)
Glen Gray Orch
Lyda Sue
Roy Davis
Carroll & Howe
(24)
C Cavallaro Orch
3 Claire Sis
Wallace Puppets
Gil Lamb
Bob Coffey
COLUMBUS
Palace (6-8)
Ted Fiorito Orch
3 Claire Sis
Dolly Dawn
Archie Robbins
(29-1)
Glen Gray Orch
Lyda Sue
Roy Davis
Carroll & Howe
SAN FRANCISCO
Golden Gate (1)
Chico Marx Orch
(24)
Frankie Masters Bd
Ann Corio
Glenn Miller Sing's

Warner

NEW YORK CITY
Strand (2)
Hal McIntyre Bd
3 Kings
3 Stooges
The Imaginators
George Tobias
(25)
Cab Calloway Orch
Dooley Wilson
PHILADELPHIA
Earle (2)
Ozzie Nelson Orch
Harriet Hilliard
Harris & Shore
Sons of the South
P LaVarre & Bro
Jeanne Blanche
(25)
Abe Lyman Orch
Bonita Granville
Lane & Ward
Bob Evans
PITTSBURGH
Stanley (2)
Abe Lyman Orch
Bonita Granville
Lane & Ward
Bob Evans
WASHINGTON
Earle (2)
Roxyettes
Nash & Evans
Leonard Sues
The Juvelys
(25)
Roxyettes
Jean, Jack & Judy
Jimmy Scribner

Independent

NEW YORK CITY
Music Hall (30)
Don Cossacks Co
Carlton Emmy Co
Alfred Gilford
Roxy (30)
F Madriguera Bd
Jack Durant
Patricia Gilmore
B Whaling & Y
Consuelo Moreno
Carmen Amaya
Academy of Music
Air Lane 3
LONG ISLAND
Bayside (3)
Harry Stockwell
(1) to fill
(1-4)
Rigoletto & Aimee
Fitz & Carroll
Happy Jim Parsons
Palmero's Dogs
Levan & Bolles
(1st only)
Jack Morrison
Jane Southard
(2) to fill
Lynbrook (2-3)
Lee Royce
Chappie Chapell
(3) to fill
ATLANTIC CITY
Million Dollar Pier
(2-5)
Elton Britt
Margie Hart
Walter Donahue
Rich.-Adair D'ne'rs
Tony Pastor Orch
Steel Pier (2)
Bob Chester Orch
Low, Hite & Stan'y
Ben Yost Quartet
Yost's Sing. Models
Eddie Kaplan
Dick Dana
Jack Mann
Bob Ferguson
Helen Lane
Catherine Harris
Oxford Boys
BALTIMORE
Hippodrome (2)
16 Krivit Girls
Sibyl Bowan
Masters & Rollins
Art & Bob Colman
State (2)
Catherine L Chang
Hytown & Stanley
Cy Reeves
Ray Terrell Co
(4-7)
Jacqueline Hurley
Doris Faye
Lord & Lyon
5 Demarcos
CAMDEN
Towers (2)
Wilfred Mae 3
Romano Bros
Burton & Janet
Danny Drayson
Dodson's Stars
HARTFORD
State (2-4)
Connie Haines
Bob Allen Orch
Minevitch Rascals
Dick Buckley
PHILADELPHIA
Carman (2)
The Graysons
Hoo Shee
Jack Guilford
3 Samuels
Woodside Park
(4th only)
Barto & Mack
Hoo Shee
(5th only)
Sidare & Kaye
Art Churchill
Danny Drayson
J Balabanow 3
WASHINGTON
Howard (2)
Cab Calloway Orch
Paul Dinky & Eddy
Frances Brock
Ralph Brown
Cholly & Dotty
6 Cab Girls
WATERBURY
Poli's (30-1)
Johnny Long Orch
Fielder & Harriett
H Paysee Dancers
E Talbot-Martin
Willow Grove Park
(4th only)
The Graysons
Art Churchill
Edison & Louise
Jack Guilford
Three Samuels
Ethel Gilbert
Harry Donelly
Charlie Ross
Bernie Grauer
Gay 90's Quartette
Blue Angel
Valaida Snow
Vera Sarnoff
Revuers
Stuart Ross
Hector Montverde
Leonard Ware Trio
Cafe Society (Midtown)
Jimmy Savo
Golden Gate Quartet
B & E Kraft
Ellis Larkins Trio
Teddy Wilson Orc
Cafe Society (Village)
Kenneth Spencer
Georgia Gibbs
Pearl Primus
Frank Paparelli
Norman Keker
Alphonse Cimer
F Newton's Orc
Cafe Zanzibar
Ella Fitzgerald
Berry Bros.
Avis Andrews
Maurice Rocco
Moke & Poke
Don Redman Orch
Casablanca
Mervyn Nelson
Wilma Cox
Blair & Dean
Harry Harden Orc
Canay Bd
Casbah
S & J Steele
'The Prince'
Don Maya Orc
Johnny Johnson (3)
Casino Russe
Blanka
La Belle Alexia
Jascha Davidoff
George Sattan
Nadia & Sasha
Gypsy Chorus
Arlene
Rea Foley
Frances O'Connell
Marie Daley
Dorothy Mack
Marlene Francis
Paula Valera
Cerutti's
Maryon Dale
Garland Wilson
Eddie Steele
Mae Barnes
Shirley Conklin
Inez Mathews
Mary Tally
Chateau Moderne
Kay Parsons
Terrace Boys
Club 18
Jackie Gleason
Vince Curran
Joe Frisco
Cookie Cook
Rosita Rios
Dan Healy
Floria Vestoff
Gaye Dixon
Hazel McNulty
Lillian Fitzgerald
Barbara Lee
Ann Paige
Frankie Froeba
Gordon Andrews O
Club 51
Frankie Hyers
Mary Jane Brown
Pat Harrington
Dorothy Bighee
Peggy O'Neill
Marcel Kent
Ben Martini Orc
Club 1-2-3
Roger Stearns
Myra Kingsley
Copacabana
Willie Howard
Eugene Howard
Perry Como
Di Gitanos
Kent Edwards
Betty Jane Smith
Ray Lynn
Diane Davis
Vin Travers Orch.
Jimmy Dwyer's
Frances Marshall
June Melville
Julia Gerity
Dorothy Kelligan
Adillin Kreeshy
Lee Conrad
Keyboard Kuties
El Chico
Pilar Gomez
Dorita & Valero
Yola
Reinaldo Henriquez
Johnny Rodriguez
Ramon Torres Orc
El Morocco
Chauncey Grey Orc
Chiquito Orc
Andre Bodo
Charles Inwald
Famous Door
Chet Boswell
Iris Raye
Blue Drake
Hot Lips Page Orc
Harlequin
Dale Belmont
Irving Conn Orc
Havana-Madrid
Vincente Gomez
Rosa Luisillo
Maria Luisa Lopez
Jose Valencia
Varalas
Wally Wanger Line
Don McGrane Orc
Henri Noel
La Vie Parisienne
Libby Holman
Paula Lawrence
Celeste Holm
Josh White
Milskaya
Rasha & Mirko
Leon & Eddie's
Eddie Davis
Don Harris
Sen Wong Duo
Ronnie Gilbert
Havana Cas. Tr'pe
Diamonds (4)
Betty & Pala
Patricia King
Renee
Lou Martins Bd
Monte Carlo Beach
Mary Howard
Diana
Freshmen
Nye Mayhew Orc
Ralph Rotgers Orc
19th Hole Club
Chiquita Venizia
Mickey Mallory
Milt Mann Orc
Number One Bar
William Russell
Adele Arden
Bob Downey
Fredric Vonn
Hazel Webster
Old Roumanian
Henny Nadell
Fanchon
Leo Fuld
Sadie Banks
Joe LaPorte Orc
Place Elegante
Bill Farrell
Vince de Costa
Art Tubertini
Ernest Franz Orc
Queen Mary
Naya Grecia
Vera Niva
Castaine & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Queens Terrace
Phil Foster
Susan Carol
Jeane & Phillips
Adams & Dell
Jack Allyn
Ned Harvey Orc
Rainbow Inn
Bobby Lange
Toni Arden
Francine Fountaine
Earl Lindsey Gls
Sid Saunders Orc
Roada Orc
Riobamba
Billy Usher
Blair & Dean
Arthur Blake
Roy Fox Orch
Noro Morales Orc
Rogers Corner
Korn Kobblers
Adrian Rollini Trio
Rose Perfect
Ben Yost (5)
Harry Lefcourt Orc
The Aristocrats
Waikiki Hula Maids
Jeanne Claire
Charlie Carlile
Johnny Pineapple O
Meyer Davis Orc
Adams & Dell
Victor Quartet
Harold Green
Connie Howell
Hollander
Sater & Sherr
Stylists
Harold Sandler Orc
Ruban Bleu
Maurice Rocco
Betty Bryant
Maxine Sullivan
Eddie Mayehoff
Julius Monk
Day, Dawn & Dusk
Russian Kretchma
Daria Birse
Lola Zalipskaya
Senya Karavaeff
Michel Michon
N Matthey Orc
Vladimir Kavaloff
Nastia Poliakova
Marusia Sava
Misha Uzdanoff
Samoa
Talima
Muilana
3 Hot Peppers
Hawaiian Ser
Spivy's Roof
Spivy
'Bus' Davis
Hildegarde Halliday
Noble & King
Stork Club
Larry Siry Orc
Charles Baum Orc
Fausto Curbelo Orc
The Place
Irene Barkley
Pat Ring
Evelyn Brock
Skeets Tolbert
Tony's Trouville
Jacquelina
Helen Price
Gibson
'Bus' Davis
Ubangi Club
Hotel Edison
Tiny Hill Orch
Folies Bergere
Paul Gerrits
Murtah Sis
Lester Horton Tr
Harry Reso
The Maxellos
Clawson Triplets
Toni Gilman
Imogene Coca
Rosita Royce
Tullah & Myf
Florence Hin Love
Kim Loo Sis
Robert Laurent
Malcia
Irvine Arton Orc
Terry Sis Orch
Hotel Essex House (Casino on Park)
Barry Winton Orc
Hene Damur
Hotel Lexington (Hawaiian Rm)
Lani McIntyre Orc
Lelaini
Momikal
Hotel Lincoln (Blue Room)
Bobby Sherwood Or
Hotel Madison
Sonny Kendis Orc
Hotel McAlpin (Marine Grill)
Gladys Tell
Johnny Messner Orc
Hotel New Yorker (Terrace Room)
Jerry Wald Orc
Mary Jane Yeo
Bob Russell
Corrynne Church
Robert Whight
Mary Jane Lawson
Billy Peterson
Art Paulson Orch
Peter Kent Orch
Hotel Park Central (Cocoanut Grove)
Mitzi Martin
Dell O'Dell
Eleanor Teeman
Bill Russell
Arturo Arturos Orc
Betancourt Orc
(Roval Palm)
Ragtime Smitty
Flo Hart
Frank Rosati
Linda Carroll
Hotel Pennsylvania (Cafe Rouge)
Will Osborne Bd
Hotel Pierre (Cotillion Room)
Rasha & Mirko
Fred & E Barry
Stanley Melba Orc
(Cafe Pierre)
Ellen Mitchell
Stanley Melba Orc
Hotel Plaza (Persian Room)
Maurice & Cordoba
Bob Hannon
Larry Siry Orch
Hotel Roosevelt
Guy Lombardo Orc
Hotel Savoy Plaza (Cafe Lounge)
Imogen Carpenter
Russ Smith Orc
Hotel Sheraton (Satire Room)
Stefani & Armando
Hal Yates
King Johnson Orc
Hotel St. Moritz
Dolores Del Carmen
Ron Perry Orc
Hotel Taft
Enoch Light Orch
Sunny Skylar
Hotel Waldorf-Astoria
Starlight Roof
Leo Reisman
Morton Downey
Mischa Borr Orc
Hurricane
Duke Ellington
Leticia
Sammy Birch
Calgary Bros.
J & J Brandow
June Taylor Ders
Iceland Restaurant
Ruth Denning
Cliff Conrad
Marlyn & Martinez
Lorrain Vernon
Great Johnson
Ted Eddy's Orc
Angelo Orc
Jimmy Kelly's
Glenda Hope
Mary Murray
Honey Ames
Kay Marshall
Danny Higgins
Carter & Ross
Lorna Rhode
Margaret Gray
Vaughn Comfort
Joe Cassello Orc
Kelly's Stable
C Hawkins Orch
Dorothy Manners
Clarence Profit 3
Billy Daniels
Jean Paddock
Miss Rhapsody
La Conga
ChuChu Martinez
Juanita Juarez
Stuart & Lee
Winnie Hoveler Gls
Machito Orc
Jose Curbelo
La Martinique
Dick Haymes
Frances Faye
Irene Hilda
Gene Van Grona
La Martiniquettes
Maxi Bergere Orc
Socasses Orc
Latin Quarter
Georgie Price
Harrison & Fisher
Christiani Family
Carol King
Carlton Emmy Pets
Barbara Belmore
Four Rollerettes
Six Debutones
Georgia Francis
Pamela Britton
Don McGrane Orch
Henry Noel Orch

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK
PARAMOUNT BUILDING
BEVERLY HILLS, CAL.
CALIFORNIA BANK BLDG.

Cabaret Bills

NEW YORK CITY

Algiers
Don Baker Orc
Edith Barrie
Odaliques (6)
Lolita Moya
Aquarium Rest.
M Powell Maniacs
Alan Holmes Orc
Armando's
Jerri Blanchard
Barbara Leeds
Geo Morris Orc
Bal Tabarin
Dawn & Russell
Nico Coavora
S Momarte Gls
Ronnie de Kemp
Bert Twins
Lou Harold Orc
Tony Grey
Bill Bertolotti's
Joan Benoit
Sally Goodwin
Moya Gifford
Loretta Lane
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Samba Sirens
Frank Marti Orc
Nat Brandwynne Or
Coq Rouge
Elaine Barrett
Dick Wilson Orch
Bela Bizony
Jack Dempsey's
Victory Boys & Girl
Dave Roberts Trio
Don Baker
Barbary Coast Boys
Diamond Horseshoe
Bob Hall
Vivien Fay
Victoria Rane
Ross Sis
Keith Hall
Sylvia Barry
Harry Meehan
James B. Allison
Four Rose Buds
Will Quentmeyer
Rosalie Grant
Billy Banks
Bobby Davis
Frances Henderson
Chin Wan

1st Winning Song

Continued from page 41

Stage Door Canteen, on West 44th street, N. Y., set the pattern for all future eliminations, the songs reviewed are detailed below. They were arbitrarily shuffled, and played over in the numerical sequence indicated. Each song was identified only by a number. Those which interested the judges were replayed, and at the final sessions, the most likely three or four were reprised, until, by secret ballot, following discussion and appraisal of all values, the winner was selected.

The Sifting Committee had made some judicious footnotes. Some were so vividly negative, the judges at first were somewhat confused as to the whyfore of judging them, but it developed that, despite the drawbacks, there were certain values. For instance, a WAAC song, especially in light of the reduced enrollment and the need for more candidates, plus a recent invidious reference to alleged moral backsliding, spotlighted the cliche about 'wacky WAACs' as being tabu.

The winning song, 'Rainbow Round the World,' had an even more definite reference to the fact that the lyricist's flag-waving about the Red, White and Blue being the 'Rainbow Round the World,' might invoke new cracks about so-called 'Yankee imperialism.' A condition of the award thus necessitates a rewrite of the American flagwaving lines to make it 'United Nations.' In this, all of the WMC will collaborate as a means to achieve the desired results.

Tabus

The Sifting Committee will continue to make similar footnotes, and as 'objectionable in part, because of the spleen and the yellowbelly references, which might also be construed as applicable to our Chinese allies'; or, 'inconsistent with actuality, because our American soldiers are known to be the best-fed in the world.' (This was in reference to 'I wanna murder the cock' lyric, a la Irving Berlin's yesteryear 'I wanna murder the bugler').

From this point it becomes the usual problem of achieving publication, via the individual enterprises, although it's assured that impetus by the MWC will compel publication, and, what's more, exploitation.

It's now a familiar problem in Tin Pan Alley that it's one thing to write and even get war songs published; it's another to get 'em plugged. From the publishers' viewpoint it's a highly justifiable tepidity, for the express reason that 'the public just won't go for war songs,' but the new thought is that 'if we expose the American people to enough worthwhile war songs, then maybe we'll come up with that 'Over There' or 'Keep the Home Fires Burning' or 'Madelon' or 'My Buddy,' and the many similar great songs as we did in World War I.'

Detroit

Continued from page 7

7 p.m. opening. Plenty of cancellations of reservations poured in but with the return of order many were resumed for later dates.

Hardest clipped were the niteries which could not open. Lou Holtz, Sheila Barrett, Terry Lawlor, Ray English, Sammy Kaye's orchestra at Eastwood (which got some break through the lifting of the ban in Macomb County), were among the scores of entertainers who sat idle and unpaid through the week because of martial law. Contracts were cancelled not because of any 'Act of God' clause but because they automatically lapsed if entertainment places are closed 'by public authority.'

Radio stations here broke with rigid tradition in broadcasting news of the racial conflict. Typical of the stations, WXYZ's newsroom formulated a policy of playing down the sensational material and playing up the releases on the attempts to restore order.

Special Cop Deters 'Em

Minneapolis, June 29.

Threats of federal prosecution and stencilled warnings on all exit doors that 'forcible entry into any theatre defrauding the Government of an admission tax is a federal offense and punishable by a fine of $10,000, or five years imprisonment, or both' failed to deter gate-crashers at the Orpheum here. It became necessary for the showhouse to employ a big and burly special policeman to patrol the outside, his presence alone bringing an end to the forcible entries.

Even after the threats of federal prosecution, the rowdy gangs and individuals continued to crash the showhouse, even beating up ushers. No attempt was made, however, to have federal authorities act in the cases of the youngsters who happened to be caught.

The new special policeman is rough and tough. He apparently is able to handle gangs as well as individuals, having been a pugilist at one time. He patrols the entire exterior of the theatre and manager Bill Sears says the number of breakers-in have been reduced to a minimum.

Gov't News Service

Continued from page 3

er; Henry Hillman, formerly with N. Y. Mirror and brother of William Hillman; and Malcolm Rivkin, former foreign editor of the Baltimore Post.

Foreign Service Division receives Axis news from the FCC monitors, from the BBC monitors in London; from BBC at New Delhi, India; from the OWI monitor service at Istanbul, Turkey, from Chungking, and in other ways, some of them military secrets.

Looped the World Over

From 40 to 90 news stories each day move out over the wires of Foreign Service Division to the OWI Overseas Branch in N. Y., where they are sent by wire loop to the main offices of A.P., U.P., INS, Transradio Press, N. Y. Times, the Overseas News Agency, Time magazine, CBS, the Russian Tass agency, and Reuters, the British news service.

These clients pay only the cost of the loop—about $23 a month.

Foreign Service Division has a waiting list—the N. Y. Herald-Tribune, N. Y. Post, Christian Science Monitor, Scripps-Howard Alliance, PM, and others, waiting for the War Production Board to grant them priorities on newsprint so that they also can buy the loop service.

In addition, Matt Gordon's news bureau mails out and distributes daily in Washington and over the country more than 110 'drop copies' of its reports to newspapers, and to radio commentators. To another 106 newspaper and radio clients go its semi-weekly reports.

Foreign Service Division is an anonymous service and the information it collects from all parts of the world and distributes appears under the credit lines and bylines of its clients.

It has broken to its clients such news stories as the death of the Jap Admiral Yamamoto, picked up by shortwave from Nip radio; the beginning of the Battle of Attu, from the same source; the Jap announcement that Attu was lost; the Moscow announcement of the dissolution of the Comintern; and many others.

White House Asked For It

Because of the speed of its service, the White House has asked for the installation of a wire loop so that it can get the news faster.

'World Press News', the British equivalent of Editor and Publisher, has described the service as 'one of America's basic news sources'. It is certainly that, and many of America's leading foreign experts—both on the air and in newspapers and magazines, would be sore put to do their daily and weekly stints without its information. As a matter of fact, one or two well known syndicated columns are written in Matt Gordon's office by experts who prefer to work close to the Foreign Service Division's files.

The Division supplies its material without any stipulations or strings attached, but it is notable that, in collaboration with the major news services, it has made one major change in the handling of stories from enemy sources—these no longer carry datelines. This means that the stories can be written in the offices of the newsservices and put in their proper balance and perspective.

Foreign Service Division goes hot and heavy at the job of exposing enemy propaganda. It exposed 'Radio Station Debunk' which claimed to be a secret station in the United States but which actually is located in Axis-occupied Europe. It has turned up such stooge agencies of the Nazi propaganda machine as the 'International Information Bureau', and sends other dope to editors for their information.

One of the oddest jobs it has undertaken is in connection with Axis broadcasts attacking leading Americans and frequently distorting the speeches of prominent Americans for rebroadcast to this country. The OWI unit notifies these people what the Axis is saying about them and how it distorts them.

It has a huge file of letters of thanks. In some cases leading Americans continue writing to Foreign Service Division asking whether they have not again been mentioned on Axis broadcasts.

The division collaborates on the use of its material with all other Federal agencies. For example, it has supplied the OWI domestic radio branch with material used in more than 30 broadcasts, and it frequently supplies material for the 'Uncle Sam' series. It collaborated with the writing branches of OWI on feature stuff, and it supplies material to the labor and religious press.

THEATREMEN HOLD THE WHIP

Few Summer Stock Tryouts

With summer stocks reduced to a mere handful, and mostly in towns or cities rather than the sticks, there will be very few new plays tried out by such outfits. So far as Broadway is concerned that void will not be missed, because what material the rural stocks have trotted out has been preponderantly so mediocre that regular production was rarely realized.

Despite numerous tryouts there has not been a summer stock tryout which reached Broadway in several years. Previously, only once in a while did any play from rurals land in the money and then only moderately as a rule. Summer stock tryouts were too hurriedly prepared to achieve efficient presentation.

Only attraction worth while last summer was not a new play. It was the presentation of 'Othello' with Paul Robeson playing the Moor. It's due this fall with Robeson.

Carlisle, Whiting, Phil Huston Featured In Cleve. Opener; Other Stock Notes

Cleveland, June 29.

Backed by a half-dozen Cleveland angels, Saul Heller has organized a stock company that will belatedly start the Hanna's summer season July 6 with 'Design for Living,' featuring Kitty Carlisle, Jack Whiting and Philip Huston.

Heller, head of local Tyson ticket agency, hurriedly stepped into the picture when the Hanna's negotiations with Frank McCoy fell through. Verbal contract between the stock producer and Milt Krantz, manager of house, was called off by mutual consent when McCoy found himself too busy with other ventures in Toronto, Buffalo, Pittsburgh and Detroit.

Although Heller frequently backs concerts and the like, it's his first legit flyer in about a decade. He last fronted for a similar stock troupe at the Hanna. Current one is to have $1.65 top, with shows opening Tuesdays.

For second attraction Gloria Swanson in 'Let Us Be Gay' comes in week of July 13. Ilka Chase in 'Biography' scheduled for a later date.

Newark Mosque Quits

Newark, June 29.

The Mosque theatre called it quits for the season with the final performance Sunday (27) of 'Cry Havoc.' House had been taking a beating since it opened with legit on May 25, playing the Jules J. Leventhal shows. The Mosque got away to a good start with 'Claudia,' but slowed down perceptibly after the first week and was able to climb out of the red only with 'Jane Eyre.' Final gross of $1,700 was one of the lowest in the history of the local theatre.

The Adams is now set to play out the remainder of the Leventhal string, four shows in all, originally slated for the Mosque. Doubtful, however, whether house will continue operating after Sunday (4), when 'Stage Door' winds up. The take for 'See My Lawyer,' last week, was an estimated $3,500, considerably under expenses, and the managemen is about set to toss in the towel.

Julie Haydon In 'Barbara'

New Orleans, June 29.

Julie Haydon will be the first of a number of Broadway and Hollywood names who will serve as guest artists of productions of the Little Theatre here during the new season starting July 19. Charles H. Meredith is in charge of production.

Miss Haydon will have leading role in George Bernard Shaw's 'Major Barbara.' Local players will be in support.

Toledo's Operetta Season

Toledo, June 29.

Toledo Civic Amusement Guild, headed by Paul Spor, has announced plans for a four-week musical comedy season to be presented in Amphitheatre of Toledo Zoological Park this summer. First production opens July 12. Amphitheatre seats about 3,000.

Earlier efforts of the Toledo Civic Opera Society, which formerly offered open air attractions in the Amphitheatre, to negotiate with the Shuberts for a season this year fell through because of manpower shortage, according to reports.

Program for the coming season will include 'Blossom Time,' 'Rose Marie,' 'No, No, Nanette' and 'Show Boat,' in that order. Reed Lawton, director of the American Civic Light Opera Co. who appeared in Toledo recently with his company, will be in charge. Between 50 and 60 Toledoans will be employed for the chorus and dance groups.

'St. Mark' to Tour Atlantic Coast Circuit

Maxwell Anderson's 'The Eve of St. Mark,' which closed Saturday (26) at the Cort Theatre, N. Y., after a run of 38 weeks, joins the J. J. Leventhal Atlantic Coast Circuit next Tuesday (6), opening at the Windsor, Bronx, N. Y.

Transition to the subway circuit will be marked by several cast changes, notably that of Aline McMahon, who is retiring to her farm in upper New York state for a month's rest. At that time she'll return to N. Y. to resume her activities with the American Theatre Wing, principally as a member of the board directing the 'Lunchtime Follies,' show playing various war plants during factory luncheon periods. She'll be replaced in 'Eve' by Mary Morris.

Equity Expected To Switch B'way Stock Rules After Incident

Expected that Equity will revise its rules for stock as applied to Broadway because of the switch of 'The Student Prince' (Broadway, N. Y.), with the disaffection of the male chorus a result.

Indicated that when a show on a production basis makes a tour such as 'Prince' did, the manager would not be permitted to bring it to New York and declare it one of a series of stock offerings, which the present Equity rules now permit.

J. J. Shubert advised Equity that he had formally 'closed' in Philadelphia after it played many stands on the road, then stated he would present it at the Broadway as stock. There is not only a difference in minimum pay compared to production but stock can be played 10 times a week, whereas productions are limited to eight performances (additional pay thereafter). 'Prince' requires a large male singing chorus and as the pay dropped from $45 to $35, the chorine warblers gave notice.

The men were incensed the more because of having been advised by one of Shubert's staff that they would receive better pay, and so the contracts for the 'stock' date were signed in blank. 'Prince' has been drawing big money on Broadway.

Shubert announced that he had 'replaced' the male chorus which had demanded continuation of the $45 weekly pay and extra coin for more than eight performances. Out of 22 singers who handed in notice, 14 did quit, the others deciding to stick.

'Blossom Time' is announced in the Broadway lobby as 'coming.' It, too, has had long tours.

SET FOR DRIVER'S SEAT IN 1943-44

Season of 1943-44 is likely to be one during which Broadway managers owning or operating legit theatres will again be in the position of exacting an edge in sharing terms, rather than the producers, with the house people possibly demanding guarantees for some shows. That generally is the situation when a theatre shortage impends or is indicated. There are 37 theatres available for shows. On the current list between 12 and 15 shows are popular enough to hold over into the new season.

As there are some 40 new productions in sight, the theoretical number of houses needed would be 52. It is certain that there will be a number of flops, so whether there will be a house shortage at one period or another depends on how speedily the new shows open and close. Last season there was a record number of clicks in comparison to the number of shows produced, one out of less than every three getting across.

If the quality of next season's product is equally high there will be a scramble to obtain bookings even for the less desirable legiters, of which there are a number. Some spots which haven't been used for shows may be pressed into service. Included are two roof theatres, one atop the New Amsterdam and the other over the 44th street.

Shuberts Hold the Reins.

The Shuberts are virtually in the position of selecting the shows they think will get across, as they control 22 out of the 37 legiters. Producers of other shows not well regarded prior to opening will possibly face the requirement of guaranteeing the house to obtain booking.

Comparatively few of the theatres they operate are owned by the Shuberts. When they went into receivership they let a number of houses go back to the banks, through foreclosure of second mortgages and relinquished leases on others. During the past several seasons, however, the Shuberts made deals with banks whereby the managers operate the houses by guaranteeing the comparatively small fixed charges and splitting the profits. In that fashion they are enabled to run the bank-owned properties with much less financial liability than when they owned the theatres. There are 24 legits on the list this week and 15 are in Shubert houses.

Current shows likely to hold over into autumn are: 'Arsenic and Old Lace' (Fulton), 'Early to Bed' (Broadhurst), 'Harriet' (suspended for five weeks) (Miller), 'Kiss and Tell' (Biltmore), 'Life With Father' (Empire), 'Oklahoma' (St. James), 'Rosalinda' (Imperial), 'Something for the Boys' (Alvin), 'Sons o' Fun' (46th Street), 'Star and Garter' (Music Box), 'Stars on Ice' (Center), 'The Doughgirls' (Lyceum), 'Tomorrow the World' (Barrymore), 'Ziegfeld Follies' (Winter Garden), 'The Skin of Our Teeth' (Plymouth).

Some of the new season's shows are definitely scheduled for production but there is no approximating a listing at this time.

Vincent Set for 'Artists,' Joe Lewis Sought, Price May Also Land in Revue

Romo Vincent is set for Lou Walters' and Monte Proser's 'Artists and Models' and Joe E. Lewis is being sought. Idea for the latter is a next-to-closing seven-minute comedy spot, so that the show won't interfere with Lewis' nitery commitments when he returns from his overseas trek at the war fronts.

Georgie Price, the stock broker-comedian, who headlines Walters' new Latin Quarter (N. Y.) nitery show opening July 6, may also wind up in 'A&M,' which would be an encore for Price, because he starred in an original 'A&M' when the Shuberts first produced it. Walters recently bought the title from the latter.

Face-Lifting Seen for Broadway's Theatre Zone With Gaiety, Fulton Sale

Face-lifting of Broadway in the heart of the theatre zone is now assured following acquisition of the Gaiety and Fulton theatre properties at 46th street by downtown financial interests. It will be the first improvement since reconstruction on the east side of the thoroughfare between 44th and 45th streets (Bond building, Criterion theatre, etc.) and the new buildings on the 43d street corners several years ago.

Robert E. Dowling, who heads the City Investing Co., which purchased the Gaiety-Fulton sites, has conceded the improbability of major construction for some years but he declared the west side of the block from the Astor theatre to 46th street will be improved, that mostly applying to the store fronts. As he put it, the stores now there 'make the block look like Third avenue but the property has Fifth avenue value.' and he intends to make it look that way.

West Side of Broadway, between 45th and 46th streets, has long been eyed by realty experts for reconstruction purposes. Indicated after the Gaiety-Fulton deal that the entire block and adjacent properties on the bisecting streets is under the same ownership for the first time. Deals were made many times with that objective but were stymied for one reason or another.

There are several corporations named in the ownership of the adjoining sites but it seems clear that the same interests are represented with interlocking companies including the City Farmers Loan and Trust. City Investing Co. appears to be the titular owner of the block, having taken over the Astor, Bijou and Morosco theatres more than seven years ago through foreclosure. The Gaiety, which includes an office building, and Fulton were owned by Erlanger interests, an estate administered by the National City Bank and Saul Baron, attorney for the Clevehanna Corp., which was the corporate name of the theatre ownership.

The properties purchased by the Dowling group were valued at $2,615,000, of which $2,390,000 is the assessed value of the land. Combined assessed value of the block and adjoining theatres is $5,165,000, total plot being 54,000 square feet. Purchase of the properties is dealing with the future, and after the war the five theatres will be razed, a hotel and new theatre or a department store to occupy the combined sites.

'Ladies' Biz Too Good, Chi Solons Nix Tax Settlement

Chicago, June 29.

Because 'Good Night, Ladies' continues to roll up sock biz week after week at the Blackstone theatre, members of the Cook County Board's tax foreclosure committee rejected an offer of the Slavin Amus. Co., owner of the theatre, to settle $72,720 in back taxes, from 1929 to 1940, for $40,000.

'We'll see how long the play lasts,' the committee members said, 'Maybe they can increase the offer.'

Lambs A.K.s Get Break in Casting For 'Doughgirls'

Greatest break the Lambs ever got since inception, so far as engagements for its members are concerned, was provided by Joseph Fields when he wrote 'The Doughgirls' (Lyceum, N. Y., and road). Play is long on its girl leads, but the cast also calls for actors of middle age or older. Players who haven't worked for years are appearing in one 'Doughgirls' company or another. Some Lambs think the club should devise a decoration for Fields, with a posy or two for Max Gordon, who produced the laugh play, and George S. Kaufman, its director.

Besides the original cast, one company is in Chicago and another in Los Angeles. Early in the fall a fourth 'Doughgirls' will be sent out, going to Boston for an expected run. By that time there will hardly be any A.K.'s left around the Lambs' clubhouse. Play is a one-setter but has a cast of 36, none doubling up. Flock of small parts brings on additional players continuously, some not appearing until late in the performance. Number one show is figured a cinch on Broadway well into the new season, the Chicago company will tour the midwest, while the Coast outfit will roadshow that territory and the Boston troupe will later go into the south.

In a somewhat similar way, 'Arsenic and Old Lace' was a windfall for very mature actresses. Cast calls for two old lady leads, and when there were three companies of 'Arsenic' that meant continuous employment for six actresses of the grandma age.

Brisson Finds 'Bed' Plenty Cushy Through Kollmar Takeover

Carl Brisson has nothing to worry about so far as salary is concerned from now on through the coming season, granted that 'Early To Bed,' Broadhurst, N. Y., is the hit it's started out to be.

Brisson was engaged to play the male lead, being given a run-of-the-play contract calling for $600 weekly. Contract does not expire until May 31, 1944. After 'Bed' rehearsals started Richard Kollmar, who produced the show, elected to take over the Brisson part.

Usually in such instances a settlement between the manager and player is made, but when 'Bed' opened in Boston, show's chances were not so good, so Kollmar didn't bother about talking it over with Brisson. If the latter cares to remain idle he can collect right along, but if he takes another job at less pay, 'Bed' management is responsible for the difference.

SULLAVAN AS LEAD IN VAN DRUTEN COMEDY

Margaret Sullavan is tentatively set for the leading part in the new John Van Druten play, temporarily titled 'The Voice of the Turtle,' which Alfred De Liagre, Jr., will produce in the fall. It will be her first Broadway appearance since 'Stage Door,' in 1936-37.

'Turtle' is a three-character light comedy with a love story.

Nipped in B'way Bud

Broadway's proposed second strawhat did a folderoo in rehearsal last week, when the husband of Margery Matson, who was sponsoring, made an unbilled appearance at rehearsal quarters in Union Church and rang down the curtain on his spouse's proposed plan to pitch woo with Thespis again.

He addressed the group, retailing the news that the venture was off, and despite there having been no contracts signed, he notified the dozen players that he would reimburse them for time spent fooling around the venture. Later in the week they received checks.

Cast received notes from Mrs. Matson stating her husband had acted with her consent and that she would contact them after summer when 'she may still do something in the theatre.'

Plays on Broadway

STARS ON ICE

(Second Edition)

Sonja Henie and Arthur M. Wirtz production of second edition of skating revue by Sonart Productions; staged by Catherine Littlefield; settings, Bruno Maine; costumes, Paul Dupont and Lucinda Ballard; skating direction, May Judels; $1.65 top; opened at Center, N. Y., June 24, 1943.

Excellent theatre diversion. 'Stars on Ice' always was a good show, and although some of its stars are in the Army, the rhythmic class of the rink revue prevails.

'Stars' opened last July and suspended after 11 months. Original production numbers are retained but when the skating extravaganza resumed at the Center last Thursday (24) new numbers had been injected, one reason for the premiere performance running overtime. Several line skaters have been elevated under the eye of Catherine Littlefield, the stager, and William H. Burke, executive director of the Sonja Henie-Arthur M. Wirtz novelty.

Freddie Trenkler is easily the top performer. The diminutive comic is a marvel on the steel runners. He's all over the broad ice surface, making sudden stops in such ways that few skaters can manage. Trenkler is best next to closing the first part. Late in the show he's the main idea in 'There's One in Every Camp,' a soldier bit. The number has the spot formerly assigned to the Four Bruises, two of whom are in uniform, breaking up the act.

Geoffe Stevens and Monte Scott of the Bruises are present, appearing in another comedy number, 'The Three Kilties,' Rudy Van Dyke being the third member. It replaces the 'Rookies,' also out via the Army. Trenkler, incidentally, is one of the standouts from the 'Hollywood Ice Revue' (Sonia Henie), another act from the outfit being James Caesar and Leo Freisinger, jumpers. They're on twice with virtually the same stuff, so one appearance could be scratched. There were four such athletes in the Henie show last season.

Skippy Baxter is in camp, the replacement being James Wright, who fills the bill capably. First, he does a routine with Muriel Pack, formerly of the Rockettes, number being 'South of the Border.' Wright's more important assignments are with Carol Lynne, one of the most attractive and accomplished of the girl leads. Their appearance in 'Autumn Leaves' is a highlight, the number being one of the most colorful of retained material. Miss Lynn's Russian number is splendid, same going for Wright's adagio with Corrynne Church.

Rudy Richards is one of the new boys who scores. He suggests Ted Lewis in 'Piped Piper of Rhythm,' prettily assisted by Claire Wilkins and Ragna Ray. Stevens, in 'The Dancing Lesson' and 'His Night Out,' which are new, is generally useful. Also new are Gretel and Robert Uksila, who formerly conducted a skating school in Washington. They do well, assisted in one number by James Partridge, while Paul Castle, the midget skater, is also in notable evidence.

Paul Duke, the magi with lighted cigarets, is another holdover from the first 'Stars,' and again scores. Twinkle Watts, the eight-year-old kid skater, is still another unusual contributor. So is Fritz Dietl, master of stilt-skating, who scores a solid hit.

The blonde Hertha Grossman stands out in such production numbers are 'Valse Elegante,' late in the show, and 'Jack Frost Reverie.' Former is too extended. 'Juke Box Saturday Night' is best for Mary Jane Yeo, John Kasper, Castle and Richards. 'The Chase' is perhaps the most graceful production number, with the line people contributing. A quartet of warblers delivers the songs; unit is made up of Vivienne Allen, Lewis Apleton, Max Condon and Charles Sherman.

'Stars on Ice' is easy to take for a second time and will probably attract repeaters aplenty. Spotted in Radio City's Center theatre, it has the added advantage of offering surcease from the heat, the house reaching perfection in air conditioning. *Ibee.*

BOY MEETS GIRL

Lucia Victor presents New York Stock Co. revival of comedy in three acts (five scenes) by Bella and Sam Spewack; Stars Joey Faye and Lewis Charles; staged by Rodney Hale; settings, Ciliot & Robbins; at Windsor, N. Y., June 22, '43; $1.65 top ($2.20 weekends).

Robert Law ..... Lewis Charles
Larry Tom ..... Norman MacKay
J. Carlyle Benson ..... Joe Faye
Rosetti ..... Stafford Bickart
Mr. Friday (C. F.O.) ..... Gordon Nelson
Peggy ..... Theodora Bender
Miss Crews ..... Catherine Linn
Rodney Bryan ..... Marshall Reid
Green ..... Bert Jeter
Stella ..... Monica Sommers
Susie ..... Sara Lee Harris
Nurse ..... Mabel Taylor
Doctor ..... John Souther
Radio Announcer ..... Stanley Phillips
Mel Thompson ..... John Lynds

As strawhat productions go, this second offering of Lucia Victor's New York Stock Co. is passable. It's shabbily cast, under-rehearsed and limply directed, but at the pop-price scale the Bella and Sam Spewack jibe at Hollywood is a fair buy. To those who recall George Abbott's taut production of the comedy, the present edition is painful, but there should be enough people who missed the original to carry this one through the skedded two weeks.

Joey Faye, starred, is miscast as the debt-harried member of the bumptious screen-writing team, but probably the stint of playing a succession of straight parts will prove valuable experience for the laughable ex-burley comic. And at least his performance in the present role is more legitimate than anything he's previously done on Broadway. Lewis Charles, co-starred, supplies some drive to the performance with his vigorous playing of the other waggist scenarist.

Sara Lee Harris gives a direct, appealing performance as Susie, the dimwit waitress, while Gordon Nelson, Norman MacKay, Sanford Bickart and Marshall Reid are passable in supporting leads. Considering the limited rehearsal, it's hardly surprising that the actors flounder through their lines or that Rodney Hale's staging lacks the crispness and timing essential for a comedy of this kind. *Hobe.*

DUFFY STILL UNLOCATED AFTER DET. BLOOMER

Henry Duffy, former Coast showman whose stock and production activities in Detroit came to a sudden halt last week far in the red, still has not been located by those desirous of settling some financial details. He is not known to have responded to New York contacts who have sought to reach him. One said that following disappointments over recent show ventures, 'he just couldn't take it and went to pieces.' It is possible Duffy returned to the Coast but letters sent there have been unanswered.

There are some claims filed with Equity by players in 'There's Always Juliet,' which died in Detroit. Balance on a salary guarantee bond covering 'The Bat' is more than sufficient to cover the 'Juliet' claims but cannot be used unless Duffy assents to transferring the surety.

Strawhat Review

BLACK MAGIC

Baltimore, June 25.

Hilltop Theatre production of drama in three acts by Richard Goddard, adapted from book, 'Obsession,' by the author; staged by the author; setting, Axel Gentes; opened at the Vagabond Little Theatre, Baltimore, June 25, '43.

Bhemia ..... Christina Esslay
Bharat Singh ..... Allan Kershaw
Abdul ..... Nathan Harris
Gangaram ..... Brandon Roberts
Major Cecil Chatteris ..... Morton Murray
Guy Dane ..... Bill Forrest
Col. Durand O'Keefe ..... Frederick Winsor
Andrew Chatteris ..... Fiona O'Shiel
Laura Parkinson ..... Mary Eaton

This is the first new play effort of the current season by the Hilltop strawhatters, moved into town and housed at the Vagabonds' Little Theatre. It's practically a one-man proposition, with Richard Goddard the one man. He has adapted the play from his book, directed its presentation and also plays the heavy with sinister eclat. Therein may be found all the shortcomings inherent in this, another play set in Mother India. It's very bookish and very talky, with too much explanation and not enough action. There's much ado about nothing and all that remains is some fairly authentic Hindu background and a good commercial title, but nothing else.

Story deals with the usual Englishman who is going to the dogs under the mystic influences of the Far East. Col. Durand O'Keefe, of the Indian Medical Service, drank and drugged himself into almost abject fear of his surroundings and his very servants. Bharat Singh, one of the latter, has put the hex on him, built around the colonel's delving into the transfer of personalities, reincarnation, etc. The usual Tondelayo type of native girl is rung in to help in the dirty work and before long the colonel is a wreck with a disillusioned young wife and no other way out but a double killing to get rid of him and Bharat Singh, the menace, as well.

There are a few other characters, all stereotyped; the English major of the Colonial Service, a superintendent of police with a dash of Scotland Yard, a gossipy femme neighbor and a slew of native boys in No. 7 makeup. Goddard, tabbed Allan Kershaw in cast, is rather authentic as the sinister native, and Frederick Winsor is all right as the decadent colonel. Romance is handled by Fiona O'Shiel as the wife and Bill Forest is the policeman who understands her plight and lots of other things. Christina Esslay slinks in and out as the native gal. Direction is halting. Neat job of stage dressing for a strawhat. *Burm.*

Cantor Named Prez Of Jewish Theatrical Guild

Jewish Theatrical Guild announces the following officers for the coming fiscal year: Eddie Cantor, president; George Jessel, Fred Block, William Morris, Jr., Ben Bernie, Jack Pearl, A. A. Jaller, vice-presidents; Abe Lastfogel, treasurer; Nat Lefkowitz, assistant; Sam Forrest, financial secretary; William Degan Weinberger, chairman of trustees; Dr. Leo Michel, chairman of relief; Lt. Harry Katz, legal committee; Dave Ferguson, executive secretary.

Council: Louis Bernstein, Charles Cantor, Dan Dody, Nat Dorfman, Benny Fields, Henry Jaffe, Lester Hammel, Marcus Heiman, Moe Hoffenson, Morris Jacobs, Dr. Elihu Katz, Marvin Schenck, Harry Schumer.

Blair's Sign for Memphis

Memphis, June 29.

The dance team of Jack and June Blair has been signed for the entire six-week season at the Memphis open air theatre, General Manager Joseph Cortese announced on the eve of the opening.

The Blairs will arrive in time to participate in the first production, 'Spring Maid,' which launches the MOAT season Monday night, July 5. Each show runs a week. Dance duo will join a large cast including Yola Galli, William Horne, Charlie Williams, Victor Morley, Bertha Mae Hopper and Viletta Russell.

Advance sale of seats has been best in history, despite gas rationing.

Other shows on schedule are: 'Prince of Pilsen,' 'Bittersweet,' 'Waltz Dream,' 'The Only Girl' and 'The Merry Widow.'

London Play Reviews

SWEET AND LOW

London, June 10.

J. W. Pemberton-A. A. Dubens production of revue in two acts (13 scenes); features Hermione Gingold, Brenda Bruce, Walter Crisham, Bonar Colleano, Edna Wood, Hena Sylva, Yvonne Jaques, Pauline Fraser; lyrics, John Jowett, Nicholas Phipps, Denis Waldock, Harold Purcell, Alan Melville, Eric Maschwitz; music, Leslie Julian James, Robert Gordon, Geoffrey Wright, Jack Strachey, George Posford. Directed by Charles Hickman. At Ambassadors theatre, London, June 10, 1943.

Producers of this show should be thanked for giving players unknown to the public opportunities to show what they can do. On the other hand, some of the artists given such opportunities should be publicly spanked.

Main principals are Hermione Gingold and Walter Crisham. The material is replete with clever lyrics and satirical ideas, much of the material satirizing show business, the humor of which was avidly devoured by the first-night audience.

The theatre is a small one, and the music is supplied by two pianists and a drummer. Costuming and scenery are attractive and modestly effective. Supporting cast are relatively as competent as the featured players. The material ranks with the more pretentious current revues. Audience enjoyed it throughout and newspaper criticisms generally favorable. Show looks successful. *Jolo.*

LIVING ROOM

London, June 9.

Linnit & Dunfee production of drama in three acts by Esther McCracken; directed by the author; at Garrick theatre, London, opening June 9, 1943.

Vickie Benton ..... Louise Hampton
Maggie Pryce ..... Eileen Beldon
Deborah Benton ..... Nellie Bowman
Mrs. Gaver ..... Dorothy Millar
Molly Benton ..... Jane Baxter
Dr. David Blake ..... Philip Cunningham
Tom Pryce ..... Charles Lamb
Mr. Menzies ..... Keith Shepherd
Sam Morraw ..... Lloyd Pearson
Henry Gover ..... Fred Groves

The author has two successes to her credit, both domestic comedies, and she now appears in the role of producer as well as writer. That may have something to do with the lack of speed in developing the story. If the players were not so competent, the entertainment might drag more tediously.

The author has something to say, but misses garnishing it with the requisite dramaturgy. Two elderly maiden aunts derive their income from four houses in the slums of London and spend most of it to rear their young niece, who is approaching her examination for entrance to the medical profession. The young lady hasn't bothered much about where the expenses of her education emanate, assuming the aunts have a modest but comfortable income. She falls for a young doctor, and he with her. He visits a patient in one of the slum houses, and brings the condition of the premises to the notice of the health authorities. The result is their being condemned for demolition. *Jolo.*

Legit Follow-Up

'SONS O' GUNS'
(Forest Park, St. Louis)

St. Louis, June 29.

Three new faces are seen in the current one-week stand of 'Sons o' Guns' in the Municipal Theatre Assn.'s al fresco playhouse in Forest Park. The musical, presented here for the first time in 1935, teed off last night (Monday) with a mob that grossed an approximate $3,300.

Andzia Kuzak, singer, as Yvonne; Archie Robbins, as Jimmy Canfield, and Dave Mallen, comedian, the newcomers, scored solidly. Miss Kuzak's voice seems adaptable to the outdoors, and her interpretations of 'Why It's You I Love' and 'Ciri Biri Bin' copped plenty of palm-pounding.

Mallen sang a bunch of George M. Cohan ditties, and Robbins' impersonations of w.k.'s of stage and screen also won the customers. Specialties by Marion Belett and English brothers, Jean Devereaux, ballerina, and Cynda Glenn, comedienne, who clicked last week in 'Rose-Marie,' also scored.

Dan M. Eckley, dance director of Dick Berger's production staff, emerged from anonymity to win a heavy hand for his self-conceived, fast hoofing routines. An exhib of precision drilling by 150 trainees from the Jefferson Barracks, Mo., Replacement Center, added another dash of military flavor to the piece, and the mob ate it up.

Standouts in support are Joseph Macauley, Edward Dorsey, Gordon Dilworth and Leonard Elliott.

'Rose-Marie' continued to be a fave with natives, and wound up its one week engagement Sunday (27) on black side of the ledger. Despite rain on several days, it drew 73,097, with the SRO sign being hung out almost every night. Gross was an estimated $38,500. The total attendance included thousands of cuffo servicemen and underprivileged guests.

'SEE MY LAWYER'
(Adams, Newark)

Newark, June 22.

George Abbott's madcap memorabilia, which served as a Broadway romp for Milton Berle several seasons back, has been dusted off again to serve as a legit vehicle for Eve Block and Jesse Sully. Vaude aces originally exhumed the play in 1940 as a maiden stock effort and are carrying on again with a cast augmented by Teddy Hart and Marilyn Cantor, Eddie's daughter.

A fast takeoff on the barrister business, circa 1930 or thereabouts, 'See My Lawyer' is no longer topical, but the composition is still laugh studded and the japery is first-rate. Hoary motif concerns a firm of shyster lawyers and their well-paid efforts to curb the phrenetic antics of a wealthy and psychopathic playboy. Laughs are evoked from situation buildups, and the risibilities are plentiful, piece gaining momentum as it progresses.

Block, playing a straight role as the protagonist is well-planted and turns in a cogent performance as the harassed lawyer who can't decide between moola and l'amour. As the focal point of the play, he's outstanding. Miss Sully, in a smaller role as the playboy's fall gal, gives an adroit characterization and holds up well on the comedy end.

Hart's comedy is surefire, jester's every move and line winning chortles. Strictly a topflight comic, he's being wasted in stock and, like Durante and Haley, is rine for 'rediscovery.' Miss Cantor turns in a neat performance in a fat role, exhibiting plenty of composure and confidence. It's the second part she's essayed, her previous stage work having been limited to a spot in 'Stage Door.'

As a piece de resistance to the play proper, Block and Sully ton their curtain bows by going into their vaude routine, lending an intime note to the proceedings that smacks of smart showmanship. *Jona.*

'WITHOUT LOVE'
(Brattle Hall, Cambridge, Mass.)

Cambridge, June 14.

Having the field to itself this season, the Cambridge strawhat, if it can get attractions, is obviously set for top grosses until harvest time. Constance Bennett is, of course, responsible for the sold-out-in-advance status of the place this week, and judging by the advance for next week, Jeanne Cagney (who'll thereafter remain as resident ingenue) will do the same.

Through location alone, Brattle Hall is a winner for these times. It's just off Harvard Square, which was never more filled with milling throngs, and it's served by a half dozen streetcar and bus lines which converge on the rapid transit system beginning there. Even if the outfit has to fall back on its own by no means amateur talent, it'll do plenty of business.

To a remarkable degree, Philip Barry's mild comedy, arguing in a romantic parable that England and Ireland could get along together all right if they'd really try, is tailor-made for Miss Bennett in the part created by Katharine Hepburn last season. She has all the necessary aristocratic bearing without too much of the ivory tower; she has warmth and humor and poise, and if she seemed a little wanting in vivacity at times it was mainly a question of the pacing of the play.

Actually, her performance more than belied her rather scanty stage experience (her previous appearance was with the ill-fated 'Easy Virtue' company in Chicago in 1939). In addition to her histrionic capacities, which were certainly more than adequate to the occasion, she was a thumping success both as personality and clotheshorse. She had the audience with her from the outset and drew gasps at every entrance with her array of gowns.

She was well supported by the local company, Robert Perry (who also directed), doing the role of Patrick Jamieson (the Elliott Nugent part) with quiet assurance. The direction could have used a bit more verve, especially in the sections dealing with the slightly awkward political stuff. Play holds up well. Eight performances are scheduled, all sold clean. This means a gross in excess of $4,200, wow here. *Elie.*

'ARSENIC AND OLD LACE'
(Fulton, N. Y.)

To those who have never before seen 'Arsenic and Old Lace,' the version current at the Fulton, N. Y., should be entertaining and, intermittently, quite funny. But to anyone who recalls the captivating performance early in the run the present show is a painful travesty.

The play used to ring up at 8:40 and break at 11:10, but it now rings up at 8:50 and breaks at 10:55. The difference, of course, is almost entirely in lost laughs, though a trifle may be the result of hurried playing. Blame for the ragged performance appears to rest not so much on the present cast as it does on the director, Bretaigne Windust, who reportedly hasn't even seen the show for two years, though he has a percentage of the gross.

Even without cast changes a production needs periodic supervision and re-rehearsal to retain any sort of playing edge. But 'Arsenic' has had no such checking or tuneup, even though there have been numerous cast replacements.

In a show that has so generally deteriorated, there's no point in criticizing individual actors. However, not a single part is as well played as originally. Effie Shannon's performance as Martha Brewster has held up fairly well. Ralph Chambers is reasonably legitimate as Officer Brophy. Helen Brooks still makes something out of the impossible part of the minister's daughter. Henry Herbert does a graphic bit as the near-poisoned 'old gentleman,' and Henry Sharp is at least suitably cast as Dr. Einstein, though his playing is too hokey. The others had better remain anonymous here. *Hobe.*

D. C.'s 2d Hoker

Washington, June 29.

'Broken Hearts of Broadway' opened last night (28) on the Willard hotel roof, where beer and pretzels are an accompaniment for the hoke melodrama. In the breeze-swept auditorium on the 10th floor, these informal dramas are getting a good play, 'Bertha the Sewing Machine Girl' bowing out with approximately a $4,000 gross at $1.65 top. To this must be added the hotel's cut on the sale of refreshments, which amounts to considerable.

Cast is augmented by the Ben Yost quartet, which holds over, and these Equity additions: Lionel Ince, Natalie Core, Mary Jane Kersey, Louise Kelley and James Boerst. Bibi Osterwald and Ted Tiller, local leads, are retained.

Lease Great Northern, Chi

Chicago, June 29.

Dan Goldberg and Julius Pfeiffer, operators of 'Maid in the Ozarks,' have taken a five-year lease on the Great Northern theatre, where the attraction is playing, at a yearly rental of $22,500. Theatre property has been in receivership for several years and lease was approved by Federal Judge Michael Igoe.

House is only independent legitimate theatre here, all the others being tied up by the United Booking Office. Although end of 'Maid in the Ozarks' run is not in sight, lessees have already received offers for bookings in the house. They plan to follow their current attraction with other locally produced shows.

LONELY HEARTS!
Young man, with ability, wishes to meet refined talent scout. Object, Hollywood. See
BRUCE BRIGHTON
Now Appearing in Stock at
THE PLAYHOUSE
Memorial Auditorium
Worcester, Mass.

'Kiss' Tops Chi Run at $18,000, 'Doughgirls' 13G, 'Ladies' $13,200

Chicago, June 29.

'Kiss and Tell' did the biggest business of its run so far at the Harris theatre last week, chalking up a great $18,000 and topping everything in town by a wide margin. Receipts picked up at most houses.

'Junior Miss' opened Sunday (27) at the Erlanger at $2.20 top.

Estimates for Last Week

'The Doughgirls,' Selwyn (16th week) (1,900; $2.75). Picked up a little and seems to be settling around $13,000 mark.

'Good Night, Ladies,' Blackstone (63rd week) (1,200; $2.75). Nice gain despite heat, doing $13,200.

'Kiss and Tell,' Harris (7th week) (1,000; $2.75). Still the top moneygetter, with a new high last week of $18,000.

'Maid In Ozarks,' Great Northern (43rd week) (1,400; $2.75). Holding up at around $9,500.

Larry Hart to Do New Songs, Rodgers Will Produce 'Conn. Yankee'

'Connecticut Yankee,' one of the series of Broadway musical successes of the '20's by the now split-up trio of Richard Rodgers, Larry Hart and Herbert Fields, is scheduled for revival this fall, with Rodgers producing.

Hart is doing some new songs for the revival, which will be in the nature of a reunion for the Rodgers and Hart team. Former did the score for 'Oklahoma' but teamed with Oscar Hammerstein, II, it being the first time since their 'Garrick Gaieties' days of nearly 25 years ago that the Rodgers & Hart combo split up.

GYPSY ROSE LEE, CLARK IN 'STAR' VACATIONS

Gypsy Rose Lee and Bobby Clark will leave 'Star and Garter,' at the Music Box, N. Y., temporarily, according to Michael Todd. Clark will take a vacation for approximately three weeks, while Miss Lee will devote her time to her 'Ghost in The Woodpile,' which Todd will produce, George S. Kaufman being on the directorial end.

Todd may use Prof. Lamberti to play Clark assignments in 'Star.' Georgia Sothern is slated to do part of Miss Lee's bits, an understudy taking over the balance.

'Star,' which recently passed the year's run mark, is dropping Sunday performances, it being the third Broadway attraction to revert to the Monday-to-Saturday schedule.

Geraldine Fitzgerald In Miller 'Swan' Revival

Geraldine Fitzgerald will probably play the lead in a Gilbert Miller revival of Ferenc Molnar's 'The Swan' in the fall. Miller intends staging the show himself, but has not yet lined up anyone for the supporting cast. Miss Fitzgerald, for the last few years a film actress at Warners, recently appeared in New York in Irwin Shaw's 'Sons and Soldiers.'

'The Swan,' one of Miller's most successful productions, was also one of Molnar's biggest hits and, when produced on Broadway in 1923, drew notable attention to Eva Le Gallienne and Basil Rathbone, who played the leads.

Mass. Barn to Open

Westboro, Mass., June 29.

Red Barn strawhatter opened Monday (28) with 'Penny Wise.' It will be the sixth season the Barn has produced dramatic stock.

Kirk Ragan, who just closed a tour with 'My Sister Eileen,' is juvenile. Norman Scheffer, recently honorably discharged from the Army, doing the leads. Others in the group are Marguerita Geha, Helen Marcy, John Rowe, Ellwin Evans, Elizabeth Kimball and Lynn Masters.

'Father' 16G, Seattle

Seattle, June 29.

Local legit has been exceptionally brisk this year, with capacity the rule at the town's 1,500-seat Metropolitan.

Back after a year, 'Life With Father' in six days gathered $16,000, big, last week at $2.88 top.

'Lady' 41G Sellout 2d Wk. L.A., 'Doughgirls' 14G Again

Los Angeles, June 29.

'Lady in the Dark,' at the Philharmonic, sock show of the town, is grinding away to $41,000 for this week after reaching that figure on initial seven days. Piece may hold for fourth week, as third is also a sellout.

Biltmore, with 'Doughgirls' in for four and a half weeks, launches second full week at $12,000, under expectations. 'Born Happy,' all-Negro revue at the Mayan, is heading for handy estimated $12,500 for its second week after piling up same figure initial stanza.

Ken Murray's 'Blackouts of 1943,' at the El Capitan in Hollywood, rarely varies from steady $14,000 mark each week. Next weekend, with extra holiday shows, should swell figure. Variety revue celebrated its first year's anniversary last week, with end nowhere near in sight.

Belasco relighted last night (28) with indefinite run of Grand Guignol plays, under presentation of Howard Young. Group of four chillers is labeled 'Horror Tonight,' and appearing in the productions are Flora Robson, Henry Hull, June Havoc, George Coulouris, Sam Levene, Barbara Everest, Lester Matthews, Anita Bolster and Moyna Macgill.

'UNDERGROUND' NOW OFF INDEFINITELY

'Miss Underground' is off indefinitely and may never be produced. Vinton Freedley declared himself out last week on the proposed musical comedy, which Milton Bender tried to promote for a year. Two film firms expressed interest in the story, book being by Paul and Pauline Gallico, but Freedley finally decided the locales of each of the three acts, all in enemy or continental Axis dominated countries, would make the story too touchy for stage useage.

Collapse of 'Underground' nearly caused a wasted season for the Cristianis, bareback equestrian troupe. The act planned going back to Sarasota, where the family owns considerable porperty, but Monday (28) it was engaged for 'Spangles,' one-ring circus current at Madison Square Garden. Latter outfit was in need of equestrian strength. Van Leer's liberty horse act was due into 'Spangles' last week but one nag died.

There are 18 people in the Cristiani troupe, which came to New York around Christmas for 'Underground' and uses 11 horses. Subsistence money was paid them and feed for the horses, cost being around $300 weekly. From the time he came into the management end until he dropped 'Underground' it is understood that Freedley paid that coin.

Vivienne Segal drew unfortunate break in the 'Underground' affair. For months she has been practicing with the horse act at the Boots and Saddles club. At least she can now ride bareback. Bender is her agent.

Nixon, Pitt, Grossed 485G In 35-Week Season

Pittsburgh, June 29.

Nixon, town's only legit spot, wound up 35-week season with total gross of more than $485,000 and only a pair of losing sessions. Those were the last two shows, ZaSu Pitts in 'Bat,' which hit a new low for the year at $4,800, and Bela Lugosi's 'Dracula,' which got only a few hundred more than that.

High was achieved by Irving Berlin's 'This Is The Army,' $47,800, although that was at advanced prices, but the best stanza among the regulars was second and final week of Gertrude Lawrence's 'Lady in the Dark,' which got almost $27,000.

Nixon is tentatively scheduled to reopen Aug. 9 with two-week return of 'Junior Miss,' and 'Life With Father' following, also for a fortnight, but it's altogether likely these shows will be postponed until the heart of the season since heat has already played enough havoc with biz at legit site to warrant putting in two money attractions during height of warm weather.

'JR. MISS' $8,000 DESPITE HUB HEAT

Boston, June 30.

No developments in the way of prospects brings home the lull currently afflicting the Hub. Only thing in is 'Junior Miss,' still holding the fort at the Colonial for a very good $8,000 last week, estimated, despite fierceness of the heat. Plenty of school kids keep the show on a profitable basis, and no end is in sight yet.

Otherwise, the Cambridge strawhat and the Barn repertory on Beacon Hill are the only legit attractions, and neither offers substantial competition. Fall bookings keep piling up, however, and a number of traveling shows are mentioned as possibilities during the hot weather. None of the downtown legit theatres is air-conditioned, however, a fact which might hold down the possibilities.

Swanson Gets Kudoes, But Crix, Heat Dent 'Gay' In Balto Week, $2,400

Baltimore, June 29.

New policy of legit stock with visiting names opened at the Maryland last week under the aegis of C. W. Hicks, operator of local film chain, with 'Let Us Be Gay' the attraction and Gloria Swanson the star. In for two weeks, with matinees set for Saturday and Sunday and the top $1.65, layout ran into weather difficulties with failure of improvised cooling system hooked on to the round-the-corner Mayfair filmery, also operated by Hicks. Excessive heat drove away first-night patrons, and no letup in torrid temperatures is keeping patronage low. First heat got estimated $2,400 for the 1,280-seater, with fixing of cooling setup looked to improve biz on second round.

Local crix took a crack at Rachel Crothers' script, rating it dated, but all went overboard in praise of Miss Swanson.

Extensive repairs, reported costing $50,000, was started on Ford's last week, with all priorities cleared and overtime work schedules calling for an August opening, with direction and booking under United Booking Office.

Agent Hunter Retires

T. Hayes Hunter, licensed casting agent, has retired from that field temporarily and may not resume. He turned in his permit to Equity with the request that it be suspended until such time as he may wish to reenter the field.

Equity requires agents to maintain offices in New York but Hayes has given up his quarters. He specialized in casting English actors on Broadway but few if any are coming over. Of late he had concentrated more on plays.

Hayes, formerly in the managerial field in London, was once among the best known directors in stock, notably in Hartford and New Haven.

Current Road Shows

(June 30-July 11)

'Abie's Irish Rose'—Lafayette, Detroit (30-10).

'Biography' (stock)—Central, Passaic (30-4); Mosque, Newark (6-11).

'Blackouts of 1943' (vaude)—El Capitan, Hollywood (30-10).

'Claudia'—Geary, San Francisco (30-10).

'Corn Is Green' (stock)—Windsor, Bronx (30-4); Flatbush, Brooklyn (6-11).

'Doughgirls' (2d Co.) — Selwyn, Chicago (30-10).

'Doughgirls' (3d Co.)—Biltmore, Los Angeles (30-10).

'Eve of St. Mark' (stock)—Windsor, Bronx (6-11).

'Gilbert and Sullivan' (stock)—Flatbush, Brooklyn (30-4); Audubon, N. Y. C. (6-11).

'Good Night Ladies'—Blackstone, Chicago (30-10).

'Jane Eyre' (stock)—Locust, Philadelphia (30-10).

'Junior Miss' (2d Co.)—Erlanger, Chicago (30-10).

'Junior Miss' (3d Co.)—Colonial, Boston (30-10).

'Kiss and Tell' (2d Co.)—Harris, Chicago (30-10).

'Lady in the Dark'—Aud., Los Angeles (30-10).

'Laugh Time' (vaude)—Memorial Aud., Sacremento (3) (premiere); Curran, San Francisco (5-10).

'Madame X' (stock) — Audubon, N. Y. C. (30-4).

'Maid in the Ozarks' — Great Northern, Chicago (30-11).

'The Two Mrs. Carrolls' (tryout) —Shubert, New Haven (8-10) (premiere).

'You Can't Take It With You'—National, Washington (6-11).

B'way Hot, but Not at B.O.; 'Oklahoma' Alone Keeping Former Pace, 30½G; Many Shows Drop $2-3,000; 'Bed' 26G

Prolonged heat wave, setting a June record, seared Broadway boxoffices last week. Standout shows were virtually protected by advance sales but even those were affected to a minor degree, while further advance selling slowed down to a dribble. Broadway was further worried by a skid in ice deliveries, and so cooling plants could not be properly operated. That was particularly true Saturday (26), also Sunday and Monday (27-28).

There was one possible exception to the rule that no show sold out completely throughout the week. It was 'Oklahoma,' which tops the field in ticket demand. Most shows were off more than was admitted, while leading musicals dropped from between $2,000 and $3,000.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

'Angel Street,' Golden (81st week) (D-730; $3.30). Slipped to around $6,000; even on summer basis that was no better than even break for one-set British import.

'Arsenic and Old Lace,' Fulton (127th week) (CD-898; $3.30). Geared so that it can operate to modest money, house and show being under same management; rated around $7,000.

'Early to Bed,' Broadhurst (2d week) (M-1,142; $4.40). Newest musical hit's night business reported capacity but off at matinees; rated around $26,000.

'Dark Eyes,' Belasco (23d week) (CD-1,000; $3.30). Down around $6,000; low money of engagement, which was true of most others; must pick up to stick.

'Harriet,' Miller (C-940; $3.85)—Suspended Saturday (26) after 17 weeks; strong drama grosser due to relight Aug. 2.

'Janie,' Playhouse (42d week) (C-865; $3.30). Quit playing Sundays and playing regularly should get biz from juvenile vacationers; slipped to around $7,000.

'Junior Miss,' Majestic (86th week) (CD-1,715; $2.20). Dipped to $7,000; has another week to go; 'The Merry Widow' next attraction.

'Kiss and Tell,' Biltmore (14th week) (C-920; $3.30). Even so strong a draw as this laugh show went off, matinees principally being affected; quoted at $16,400; about $1,000 under capacity.

'Life With Father,' Empire (187th week) (CD-1,062; $3.30). Heat wave made no exceptions along the line and business here was estimated under $9,500 last week.

'Oklahoma,' St. James (13th week) (M-1,520; $4.40). Strongest draw in seasons got its usual quota of better than $30,500 although a few less standees. Profit said to average $8,000 weekly.

'Rosalinda,' Imperial (35th week) (M-1,450; $3.30). One of the musical favorites which slipped as much as $3,000; takings claimed about $23,000.

'Skin of Our Teeth,' Plymouth (32d week) (CD - 1,075; $3.85). Dropped with the field, gross down to bit over $12,000; management hopeful of spanning summer, however.

'Something for the Boys,' Alvin (24th week) (M-1,375; $4.40). Another musical hit that was affected; dipped under $28,500; like others, Saturday afternoon attendance mostly affected.

'Sons o' Fun,' 46th St. (73d week) (R-1,347; $4.40). Went down around $1,800, which sent the gross under $20,000; still expected to play through summer and into fall.

'Stars on Ice,' Center (resumed engagement) (48th week) (R-2,966; $1.65). Opened Thursday (24) with some new numbers; drew excellent press and Radio City location should provide lengthy stay.

'Star and Garter,' Music Box (53d week) (R-990; $4.40). Not off as much as some other musicals and still in the big money; claimed over $21,000.

'The Doughgirls,' Lyceum (26th week) (C-997; $3.30). Dipped slightly for first time, Saturday matinee being under capacity like 'Kiss and Tell'; still very big, however; $16,500.

'Those Endearing Young Charms,' Booth (2d week) (C-712; $3.30). New comedy drama battled in midst of heat wave; management urging attendance by means of extra-space ads but no dice so far; $4,000.

'Three's a Family,' Longacre (7th week) (F-1,016; $3.30). Down to around $6,000, not figured profitable at that level, but management plans continuance through summer.

'Tomorrow the World,' Barrymore (11th week) (D-1,014; $3.30). In the big money from the start; but heat hurt here too; slipped to $14,600. Has been netting about $5,000 weekly on average $18,000 gross.

'Ziegfeld Follies,' Winter Garden (13th week) (R-1,519; $4.40). Down about $3,000, which gave the leading grosser a count of around $38,500.

Revivals

'Counsellor-at-Law,' Royale (30th week) (D-1,047; $3.30). In its final week, closing date being July 10; heat hurt and takings rated under $9,000.

'The Student Prince,' Broadway (3d week) (O-1,942; $2.75). Went off too, drop approximating $2,000, but with takings claimed at over $23,000, old operetta is doing surprisingly well to date.

'The Vagabond King,' Shubert (O-1,325; $3.30). Prsented by Russell Janney; score by Rudolf Friml; book by Brian Hooker and Janney; opened Tuesday (29).

Stock

'Boy Meets Girl,' Windsor (1st week) (C-873; $1.65). Drew much better press than first attraction ('The Milky Way') of stock outfit, but heat wave held down pace.

'VAG. KING' $21,000 IN 1ST FULL PHILLY WK.

Philadelphia June 29.

Intense heat here, similar to that all along the eastern seaboard, naturally put a dent in legit biz last week, but three shows open all reported satisfactory trade.

'The Vagabond King' just topped estimated $21,000 in its second and only full week at the Forrest. Operetta revival had registered a neat $9,000 in four performances of first week (opening Thursday night), and would have probably reached $25,000 with normal June temperatures.

'Jane Eyre,' opening at the Locust (second of an announced summer stage series), got rave notices and galloped to a robust $8,200. However, Locust is not fully air conditioned, and it was decided to switch summer series to Forrest, which is. 'Eyre,' accordingly, moved to the Forrest last night (28), and will stay there two weeks, giving it three in this city instead of the fortnight originally planned.

Bucks County Playhouse, opening its second season in the ballroom of the Bellevue-Stratford hotel, also had to buck the weather, although auditorium is air cooled. Initial offering, Philip Barry's 'Philadelphia Story,' has been seen here plenty, and star, Haila Stoddard, has only moderate marquee draw, but, even with handicaps, show hit an okay $5,800. Bucks County outfit gives only two matinees; offerings at Locust-Forrest present three.

Sale is very good this week for 'Without Love,' second Bucks County offering, with Constance Bennett's name as star undoubtedly helping. Plays here show only a week, while Locust's remain at least two.

Lineup at two continuing houses is as follows: Forrest, 'Two Mrs. Carrolls,' with Elisabeth Bergner, for two weeks, starting July 12; 'The Corn Is Green' (return), with Ethel Barrymore, on July 26, and 'Eve of St. Mark' (return), on Aug. 9. Bellevue has 'Room Service,' with Phil Loeb and Teddy Hart next week; 'Biography,' with Ilka Chase, on July 12; 'Late Christopher Bean,' with Pauline Lord, on the 19th; 'Theatre,' with Elissa Landi, on the 26th, and 'Romantic Young Lady,' with Maria Ouspenskaya, on Aug. 2.

LUGOSI-'DRACULA' $8,000 IN WASHINGTON

Washington, June 29.

In the face of blistering heat and housed in a non-air-conditioned theatre, Bela Lugosi in 'Dracula,' eight performances at $1.65 top, grossed $8,000 last week, considered exceptional in the face of atmospheric opposition. Three of the four notices from critics were friendly, but one Monday night scribe, applying the conventional Broadway yardstick, gave the mystery thriller a thorough toasting.

The National theatre gets Fred Stone in 'You Can't Take It With You' as the July 4 attraction. Booked in support was Mae Murray, former film star, but after the Sunday ads were placed it was announced that Miss Murray will not be in the cast. Following the Stone comedy will be Sylvia Sidney and Luther Adler in 'Jane Eyre.' Other shows are seeking the house, and the E. street theatre is likely to remain open through July and August, until the regular season begins Aug. 23.

'Father' 8G, Port., Ore.

Portland, Ore., June 29.

'Life With Father' played to virtually capacity business in its three-day run at the Auditorium last week.

With the 3,500-seater scaled at $2.75 top, show garnered an estimated $8,000.

Inside Stuff—Legit

Marriage of Charles Chaplin to 18-year-old Oona O'Neill recently was the occasion for a double-truck story in the N. Y. News by John Chapman, whose story has as much to do with the bride's playwright-father, Eugene O'Neill, as the bridal pair. Perhaps no other newspaperman got as close to the reticent dramatist as did Chapman, who obtained a fund of lore about O'Neill and the latter's *father*, James O'Neill, who toured many seasons in, notably, 'The Count of Monte Cristo.'

How much of O'Neill's cycle of plays, 'The Dispossessors Self-Dispossessed,' is completed is still unknown, but the Theatre Guild is still waiting to put on his 'The Iceman Commeth,' but O'Neill refuses to let it go on unless under his own direction. He has no intention of coming from the Coast. Chapman describes 'Ice Man' as:

'A screwed-up half-ancient-Greek, rough talking drama of a Greenwich Village dive whose characters include gutter drunks, a traveling salesman who makes the place once a year for a low binge, a bartender who is a pimp and a couple of the bartender's prosties.' Pointed out that Chaplin is 54 and his pa-in-law, O'Neill, is 55.

At least one actor got a break in 'Early to Bed,' Franklyn Fox, an added starter after the new musical opened recently in Boston, is the guy. It was agreed between Richard Kollmar, actor-producer of 'Bed,' and Alfred Bloomingdale, an associate, that the show's story needed some tightening near the finale and so the part of an admiral was written in. 'Bed' debuted on Broadway, at the Broadhurst recently.

Fox was appearing in Boston in a revue, 'Kicked Upstairs,' which was kicked around and expired. Bloomingdale contacted him, and when 'Upstairs' flopped out, he fell into 'Bed,' part calling for about five minutes with a fairly good salary. George S. Kaufman had previously sought Fox for the Coast company of 'The Doughgirls,' but the actor said he preferred staying in New York so he could attend to his Victory Garden on Long Island.

Ralph Bellamy, who came to N. Y. from the Coast for another fling at Broadway, is getting the break of his theatrical career in 'Tomorrow The World,' the drama hit at the Barrymore, in which he's co-featured with Shirley Booth. He's probably making more coin out of the show than Theron Bamberger and Lester Meyer, who produced the anti-Nazi play, one of the few propaganda plays that have clicked. On the profit end that goes also for any of the numerous backers of 'Tomorrow'.

Bellamy gets 10% of the gross, which jumped to better than $18,000 weekly. In addition, he has a 5% ownership, so he figures that with Hollywood's stop-and-go system he's much better off in New York. Profits checks are due any day now. In addition to earned money on the side for a road show, there is a sinking fund of $25,000.

Meyer Davis, the batoning Belasco, who is investing in shows all over the Broadway map, has joined the socialite backers of the 'Merry Widow' revival slated for the Majestic this fall under New Opera Co. auspices. Mrs. Lytle Hull is in for a reported $20,000, along with Mrs. Cornelius Dresselhuys, Mrs. Ralph Seward Allen, George Sommes, C. P. Stewart, plus Jan Kiepura, who will co-star. Latter has $10,000 in the operetta. Marta Eggerth (Mrs. Kiepura) and Melville Cooper are also in the cast. Another songbird, Jean Tennyson (Mrs. Camille Dreyfuss; he's pres. of Celanese Corp. of America), is also one of the backers. Mrs. Hull and Davis are the heaviest investors.

James Stroock of Brooks Costume Co., who planed in from the Coast last week, trained back Sunday (27) for Hollywood, where he will remain for the balance of the summer. Bianca (Blackie), his wife, and daughters Gloria and Geraldine accompanied him.

Brooks has opened a temporary shop in Los Angeles, where costumes for 'Ice-Capades' are being made. Firm also has a contract to provide costumes for 'Up In Arms,' film starring Danny Kaye, which Sam Goldwyn will produce. Gloria Stroock has been engaged for a road company of 'Kiss and Tell,' returning for rehearsals in mid-August.

League of New York Theatres denies that it used entrapment methods in securing evidence of overcharging by some ticket brokers. Claimed that a former theatre manager who bought some tickets at prices over the premium limit was unknown to the several brokers involved in the charges.

League concedes there is much less gypping than reported. Only one broker was penalized, allotments being withheld from his agency for two weeks. There are still two or three brokers whose cases have not been heard yet.

Acquisition of the Labor Stage theatre, at 39th street and Sixth avenue, New York, has recently been announced by Genius, Inc., organization of young Broadway hopefuls who originally foregathered in the basement lunchroom of Walgreen's drug store at 44th street and Broadway to exchange ideas.

Theatre will be renamed, with plans currently being formulated for a season of plays starting in the fall. The theatre, in addition to an auditorium seating 400, has a completely equipped kitchen and bar, several meeting rooms and rehearsal halls.

'Run Little Chillun,' all-colored show to be presented on Broadway by Lew Cooper, Meyer Davis, George Jessel and a flock of others, is the Hall Johnson play with music that was originally presented at the Lyric, N. Y., in March, 1933. It fared moderately well then and it's contended its chances were clipped by the so-called 'bank holiday' at that time. 'Chillun' played about four months. More recently it had a long run on the Coast. Play deals with two rival religious groups in the deep south. Clarence Muse is coming east from Hollywood to re-create it.

Charles B. Cochran, the English showman, is still ambitious to produce his planned 'Victory Revue' in London with a cast of American and British players, players from other Allied Nations also being a possibility. He is active in war service work and recently handled an event at Albert Hall, London, during which popular songs dating as far back as 70 years were heard.

William L. Shirer, CBS correspondent, was at the microphone, the program being broadcast.

Katharine Cornell has found a new play to her liking, 'Lovers and Friends.' She'll appear in it next season, revivals of classics being out for the time being. Play is by Dodie Smith. It will be produced by Miss Cornell and John C. Wilson, Guthrie McClintic staging.

Wilson is on the Coast conferring with Miss Smith and seeking people for 'Stovepipe Hat,' musical comedy which he will present in association with Ray Golden.

Erin O'Brien-Moore, recently elected to Equity's council, attended a session of that body for the first time recently. Following day she telephoned to inquire if her handbag had been found. It contained her purse in which there was $14. Bag was not found at the Equity's office but Miss Moore wasn't sure whether she lost it elsewhere.

Party was thrown by Vincent Jacobi at Manhattan Center, N. Y., recently in celebration of his 10th year as business agent for Local No. 1, Stagehands Union. No admission was charged, eatables being obtained from a counter while the bar operated as usual during such affairs. A flock of acts appeared, nearly all coming from nightclubs.

Papermill Playhouse, Milburn, N. J., is advertising in Newark papers, detailing the time of departure and arrival of trains and buses between the two points, ads resembling a train schedule. House has been giving a series of operetta revivals.

RUBY ELZY DIES AT 33 AFTER DET. OPERATION

Ruby Elzy, the Negro soprano who rose to prominence by creating the role of Serena in 'Porgy and Bess,' died Sunday (27) in Detroit at the height of her career. The singer died after a tumor operation following the trip to Detroit, where 'Porgy' recently closed after an extensive tour, without any rest.

Miss Elzy, who was 33, was slated for a leading role in a Broadway revival of 'Run, Little Children,' skedded for the fall. She was also booked for an appearance as soloist at the Gershwin Memorial Concert at Lewisohn Stadium, N. Y., Tuesday (6)—an event with which she had been identified in the past. Alma Hubbard, who understudied for Miss Elzy in the Gershwin musical, will replace at the stadium concert.

The soprano, who received her training at the Juilliard School of Music, N. Y., appeared with Paul Robeson in the film version of 'Emperor Jones' and with Bing Crosby in 'Birth of the Blues.' She also appeared in the legiters 'Fast and Furious' and 'Brown Buddies.'

Surviving are her parents, husband, two sisters and a brother.

HUROK DENIED MOTIONS TO DISMISS BALLET SUIT

Solomon Hurok and his Hurok Attractions, Inc., last week were denied two motions for dismissal of the breach of contract action instituted by Universal Art, Inc. Judge Simon H. Rifkind issued the denial Friday (25) in N. Y. federal court, and at the same time granted a third motion asked by the defendants.

Universal Art, owners of the Ballet Russe de Monte Carlo, seeks damages of $120,725, charging that the defendants had violated a booking and managing contract.

The only motion granted was one in which the plaintiff was ordered to supply the date and year in which the alleged plan to destroy its business was conceived. The court ordered defendants to answer the complaint within 20 days after service of the bill of particulars.

Moss Hart

Continued from page 1

terday (Tuesday) he hadn't the slightest idea of what he was going to set down as he faced 'the villain'—his typewriter. He expects, nevertheless, to have the play in rehearsal by Oct. 1 for a Broadway opening, followed, it is hoped, by a coast-to-coast tour such as was made by 'TITA.'

Destined to make Hart's task doubly difficult is a determination to avoid all of the easily-fallen-into cliches of an Air Corps drama. There won't be a plane on the stage at any time and so, of course, none of the motion picture takeoffs, landings and crashes.

For his tour of the bases, Hart had an Army plane with an officer and a crew of four assigned solely for his use. He averaged six to eight hours of flying time daily, staying in each camp two or three days. He covered in the seven weeks everything that an Air Corps cadet learns in 15 months—and came back with copious notes but 'unable even to pilot an RCA Building elevator.'

Lived Like a Flyer

To soak up the maximum amount of information and 'feel' of the Air Force, Hart, during his entire tour, lived exactly as the flyers do. He slept in their barracks, spent time off with them in juke joints, attended cadet dances, went through the classification mills for pilots, bombardiers and navigators, was at an embarkation point, attended gunnery school, spent several days at a reception center and went through a period of desert training with the thermometer at 135 degrees in the shade.

Rather than treat of the technical functioning of the Air Force, however, Hart hopes to translate into theatre the motivation behind it.

'Tremendously impressive to me,' he declared, 'was the realization gained on the tour that this is honestly an Army of the people, that the skilled kids who are rapidly establishing our Air Corps as the best in the world are no supermen. Only yesterday they were barbers, clerks, plumbers. Now they're expert pilots, bombardiers, gunners. In two years we have built a thrilling saga of aviation.'

Literati

'Variety' On Ice-landic

OWI, American Legation,
Reykjavik, June 18.

Editor, 'Variety':

If the muggs have any doubts that 'Variety' has acquired world-wide renown, banish them, for enclosed is proof of its international fame. It's tearsheets of an article about Houdini from 'Variety' in the Urval, bi-monthly Icelandic edition of Reader's Digest.

The following is a literal translation of the captions: (a) He could open all locks and free himself from all bonds; (b) The Greatest Magician of the 20th Century; (c) An article from 'Variety' by Francis Sill Wickware.

Though thousands of miles from the heart of show business, I can still hear its heart ticking through the pages of 'Variety.' Bless the convoys that bring it across the sub-infested North Atlantic.

Then, I'm still in close touch with the business by virtue of my work. The OWI puts on daily radio broadcasts for the troops over the Iceland State Broadcast Service in which I function as writer, director, producer, announcer, and even platter jockey. We bring the boys their favorite shows from home on platters, give them as up-to-the-minute newscasts as are possible, and produce live shows with local talent. We've had USO-Camp Show entertainers (great performers) and the Red Cross able-bodied recreation workers (sturdy gals) on the air, and some particularly bang-up shows with servicemen. The Special Services bunch really knows how to cooperate.

My regards to the bunch on Film Row, and best to the 'Variety' muggs.

Manny Reiner.

Another 'Chips'?

MacKinlay Kantor's tale of the small town druggist who lost his son in the war—'Happy Land'—may repeat the 'Goodbye, Mr. Chips' rise to popularity. Alexander Woolcott rescued James Hilton's story from obscurity and talked it into the best-seller list.

First published in the Saturday Evening Post and then as a book last January, dwindling sales for 'Happy Land' suddenly picked up last month, and now Reader's Digest will run it in the August issue and King Features will serialize it beginning mid-July. Reason is probably that subject of Kantor's 16,000-word story is a natural for the times, since it explains simply and tenderly how one bereaved father found his son again in terms of the life of his home town and the American way of living his son gave his own life to defend.

When 20th Century-Fox bought the property it was not a big best-seller, but indications are it may become one before production begins.

de Polney's First in U. S.

Peter de Polney, Hungarian novelist who has written in English and has been published in England, as well as on the Continent, will have his first U. S. publication, 'The Germans Came to Paris,' in August via Duell, Sloan & Pearce.

He was in Paris post-Occupation, posed as a watercolor artist, sold his sketches to Nazi officers, but when the Gestapo got wise he was only a pseudo-'collaborateur' he scrammed for America.

Howard Quits Censorship Office

N. R. Howard, head of the press division of the Office of Censorship, has resigned effective July 15, when he will return to the Cleveland News as editor. Howard will be succeeded by Jack H. Lockhart, on leave as managing editor of the Memphis Commercial Appeal.

Lockhart has been a Howard aide as night supervisor of the press division.

Life's Overseas Edition

Henry R. Luce is now planning an overseas edition of Life for circulation in England and other Allied nations. New edition will be sans advertising and will put principal stress on war morale and post-war aspects.

Overseas edition will be headed by Don Burke.

PM and Crooner's Recip Plugs

PM hopped on the Frank Sinatra bandwagon with an 'album' on Frank Sinatra, six pages and cover, this past weekend, and reported a jump in sales. It was a frank showmanship stunt, cooked up by George B. Evans, p.a. for the swoon-singer, who felt that PM, especially if given a radio trailer by Sinatra, could jump its sales. The singer devoted a portion of his Friday night CBS show to mentioning the seven-page layout and the weekend sales on PM reflected it.

That show biz personalities, especially if 'hot' like Sinatra, have definite effect on periodicals, was attested to by Life whose George Frazier 'profiled' the crooner. It was a terrific mail-puller.

'Literary Vitamins for H'wood'

Edwin Seaver's piece in the Saturday Review of Literature (June 26), entitled 'Literary Vitamins for Hollywood,' points up the extent to which books are 'nourishing the movies.' Seaver notes that while 'A few years ago it was practically impossible to interest Hollywood in what 'Variety' called 'hick pix'—that 'is, movies about small town life,' today the success of books like 'The Human Comedy,' 'Happy Land' and 'Col. Effingham's Raid' reflect a resurgence of popular interest in small-town life.'

Seaver is of the opinion that books of this kind have radically altered the Hollywood attitude. He notes, however, that when a publisher sells a book he rarely stops to think that in addition to his check he is also getting the huge potential book market represented by theatregoers.

Appropriate Setting

Rory Gallagher, in private life the wife of Pat Dolan, director of advertising and publicity for Columbia Phonograph, and now with Strategic Services Dept. in Washington, authored a saucy book, 'Lady in Waiting,' giving a chronology of a mother-to-be. Appropriately enough, Stephen Daye, the publisher, staged a literary cocktailery in the Blessed Event Room of the Stork Club, N. Y., to launch the new book.

Mrs. Dolan was, pre-maritally, Ruth McLain. The Gallagher name is a pseudonym. Both she and her husband have newspapered on both sides of the Atlantic.

Rationing Ad Space

Hollywood, June 29.

Latest to go on ration list is newspaper advertising space.

Downtown Los Angeles sheets are working out a schedule of reduced lineage to stay within the 10% newsprint reduction.

'Al Schmid' Novel Also

'Al Schmid, War Hero,' built around the Marine sergeant, whose exploits were recently made the basis for a Liberty magazine story by Roger Butterfield, and which Warners will film, will also be expanded into a novel for publication by Houghton Mifflin.

Edna Ferber Off War Stories

Deemed significant among pro-escapist literateurs is that Edna Ferber has expressed herself to intimates that the saturation point on war stories has been reached.

She herself is abandoning that type of writing henceforth.

LITERATI OBITS

Lewis H. Yeomans, 48, owner of Yeomans & Foote advertising agency, and well known in the radio ad field, died June 20 in San Francisco. He had been associated with Lord & Thomas and was at one time Coast manager of J. Sterling Getchell. Survived by widow.

Mrs. W. B. Meloney, editor of the Sunday magazine of the N. Y. Herald-Tribune for many years and one of the foremost leading woman journalists, died June 23 in Pawling, N. Y.

Charles R. West, 57, editorial writer on the Camden (N. J.) Courier, died June 27 in Camden.

E. F. Saxton, 58, chief of the editorial department of Harper & Bros., and vice-president and secretary of that firm, died June 27 in N. Y.

Jacob J. Karp, 71, assistant sports editor of the Sunday Journal-American, died June 20 in N. Y.

Conde Hamlin, 82, died June 20 in Rowayton, Conn. He had been general manager of the St. Paul (Minn.) Pioneer Press and later business manager of the Albany News and the N. Y. Tribune.

CHATTER

Herbert Agar covering one-night stands on a lecture tour.

Marcia Wynn snooping around in Hollywood for the Chicago Tribune.

L. A. Daily News printing a new night edition of its morning sheet

(Continued on page 54)

Broadway

Geraldine Fitzgerald back to the Coast.

Rosemarie Brancato to the Coast soon on a picture deal.

Add 'Early to Bed' backers: Dave Wolper, the Hurricane nitery prop.

Evelyn Nesbit appearing at Tony Pastor's, Greenwich Village nitery.

Joseph Fields back from south of the border, with kisser the color of a Mexican.

Al Goldin, auditor, engaged to Bobbie Schneider, secretary in Max Gordon's office.

John C. Flinn, secretary of the Society of Independent Motion Picture Producers, in town from Hollywood.

Brooklyn Strand playing a western for the first time, with the preem in this territory of 'Song of Texas' (Roy Rogers).

John Golden, a reformed song writer, had another birthday, his 69th, which he denies but not insistently.

Glenn Billingsley, brother of the Stork's prop., Sherman, now with Lyons & Lyons agency in charge of nitery bookings.

Wife of late Phil De Angelis, theatrical advertising entrepreneur, recuping fro man operation last week in Yonkers, N. Y.

Jack Ethier, former burlesquer, is now on the investigating staff of Department of Welfare. Says it's more permanent than burlesk.

Enric Madriguera completing an album of songs, dedicated to all Latin-American countries, which Jack Robbins will publish.

J. Maxwell Joice, Cleveland district advertising representative for Paramount, in the Lakeside hospital, Cleveland, with pneumonia.

UA homeoffice still trying to get its cooling plant in operation. Trouble getting parts after it broke down about two weeks ago.

Austin C. Keough, v.p. and legal counsel of Paramount, reported coming along nicely following serious illness. He's still at home.

Caswell Adams, of King Features now in the Mirror daily, batting for Bob Considine who has become war correspondent for INS, and doing a good job.

'Cafe Society' will be a short, of an institutional basis on behalf of the nitery of that name, which Columbia Picts will make, with Hazel Scott, et al., featured.

Bill Carlo, artist and former operator of the Red Lantern nitery in Greenwich Village, is back from Florida and plotting another freak Village nitery.

David Blum, of the Metro foreign department, is not to be confused with the David Blum whose breach of contract suit against Harry Sherman, film producer, was recently settled out of court.

Bernard Sobel hosting a party at the Banshees luncheon tomorrow (Thurs.), which is tied in with a preview of Walt Disney's 'Victory Through Air Power.'

Henry Leiser has joined the William Morris office in N. Y. as an associate in the legit dept. Prior to Nazification of France, Leiser was one of the top agents in Paris.

Prize chumps for those dolls and gadgets which the nitery ciggie gals peddle are the weekend customers, chiefly new-rich defense workers, not hep to cafe behaviorism.

Lt. Richard Lockridge, on leave as dramatic critic for N. Y. Sun, represented U. S. Navy at 'Tribute to Russia' rally held Sunday (27) at Randall's Island stadium, N. Y.

Billy Rose's self-written ads for his Diamond Horseshoe and Jack Diamond's ad copy on behalf of the Copacabana are highlights in kidding, but effective advertising.

Deane Carroll observes: 'In the Gay 90's it was 'a gig and a gal'; in the Roaring 20's it was 'a flivver and a flapper'; in the fumin' 40's it'll probably be 'a plane and a jane.'

George Jessel, in first Sunday PM column, reports his reaction to present-day Hollywood; he notes that 'it is a saner, wiser and far removed from the 'Once in a Lifetime' era.'

Julius J. and Philip G. Epstein, Warner producers, arrived east yesterday (Tuesday) en route to Sugar Hill, N. H., to discuss 'Mr. Skeffington' with Bette Davis, who will star in it.

Kathryn Kuhn commissioned by Lou Walters and Monte Proser to design and execute the costumes for 'Artists and Models,' forthcoming musical which goes into rehearsal Aug. 15.

Franklin Hughes, who says the Monte Carlo Gardens, which premiered last week, is his 'last saloon decor,' has joined the Scenic Designers Union with an eye to stage productions.

Warner home-office bunch previewed the trailer to 'This Is the Army' and 'the turnout was so terrific for the trailer, imagine what the finished picture will draw,' says one exec.

B. G. DeSylva, executive producer at the Paramount studio, arrives in N. Y. today (Wednesday) from Toronto, where he supervised rehearsals on a show for the Royal Canadian Navy.

Pamela Britton, soloist with Don McGrane band at the Latin Quarter, N. Y., is the daughter of Ethel Owen, now appearing in 'Three's a Family' on Broadway and recipient recently of film offers.

J. H. Cooper, western circuit operator, and Joe Philipson, his general manager with headquarters at Lincoln, Neb., left Thursday (24) on a tour of the Cooper houses in Nebraska, Oklahoma and Colorado.

Mitchell Rawson, eastern publicity manager for Warners, who has been touring keys on 'Mission to Moscow' previews with Walter Duranty as speaker at local showings, left yesterday for Charlotte for another preev.

Eddie Cantor, just in from the Coast, is planning a benefit luncheon at the home of Mrs. Bernard Gimbel similar to the one he staged on the Coast, when he raised $25,000 to transport 50 Jewish refugee children to Palestine.

Richard Watts, Jr., former N. Y. Herald Tribune drama critic, has returned from Dublin, where he was stationed for the Office of War Information outpost division. He's skedded to leave in about two months for Chungking.

Peggy Richardson is taking time out on night-club canarying to spend the summer with her husband and two young sons at their country place in Slippery Rock, Pa. Burt Richardson, husband, is an executive with Pitt. transportation company.

Frank McGrann, formerly in the legit publicity field mostly in advance of road shows, has become associated with George L. Stone, who heads the Position Securing Bureau, employment agency. McGrann will open an uptown office with the idea of devoting it to the placement of people in radio, pictures, stage and publications.

Minneapolis

By Les Rees

Jay McShann orchestra into Happy Hour nitery.

Abe Lyman has cancelled July 30 date at Orpheum.

RKO made Berger circuit deals for groups five and six.

Arch Zacherl leads local Universal branch salesmen in 'Date Demonstration' contest.

Peter Higgins with Carl Lorch orchestra new Hotele Radisson Flame Room attractions.

Jay Haas, 20th-Fox ad sales head, in from New York to install new system at local branch.

Engagement of Dorothy Lewis ice show at Nicollet hotel Minnesota Terrace extended additional month.

Charlie Winchell of Paramount circuit to New York to attend publicty conference for 'So Proudly We Hail.'

House managerial switches bring Frances Wiggins and Joe Clementz into Paramount's loop Lyric and Gopher, respectively.

Harry Dickerman, indie circuit owner, who pitched hay on a farm last summer for exercise, now exercising muscles by painting boats.

Bob, son of Ben Blotcky, Paramount branch manager, promoted to captain in the army anti-aircraft corps and stationed at Camp Edwards, Mass.

Chicago

Dolly Kay headlines the Latin Quarter show opening June 30.

Dick Barstow, dance director at the Palmer House, leaves for Army July 5.

Reel Fellows Club, composed of film salesmen, holds its annual picnic July 18.

Private Eddie Elkort, formerly with local MCA office, here on leave, and pounds lighter.

Gloria Savitt, cousin of Jan Savitt, won first prize of a $500 bond in WGN's 'Stars of Tomorrow' contest.

Balaban & Katz press department hard hit when Eddie Seguin was inducted and Dorothy Day resigned to go to New York.

Sidney Page acted as toastmaster at the farewell luncheon given to Billy Diamond, at Gibby's, on his departure to New York.

Harry Kaufman, Shubert's production manager, giving Danny Thomas at the 5100 Club the double-o with idea of spotting him in a Broadway show.

Philadelphia

By Si Shaltz

Eddie Mack, agent, expanding into the model business.

Bob Bennett, booker, set his son, Bill Bennett, into Babe's Grille, Utica, N. Y.

Marion Powers, nitery thrush at Carroll's, bought back her management contract from Tony Phillips.

Mrs. Allen Benn, wife of Belmont theatre's owner, re-elected prexy of Variety Club's Ladies Auxiliary.

Nellie Durkin, Dick Henry's frau (William Morris agency), making her local nitery bow at Swan Club.

Ralph Stuart, freelancer, takes over 'Hot Spot On the Map' news shot on WFIL for Lit Bros. department store.

Bobby Hearn only male remaining in Lamb-Yocum ice show at Ben Franklin hotel, Bobby Duffy hopping back to Chi for a defense job.

Betty King continues piano and vocals at Hotel Majestic, with the Three Loose Nuts moving out to help re-open the Open Door Cafe.

Backstage mike interviews back at the Earle with WIBG now handling. Started Tuesday (29) with Bonita Granville as first subject for gabber Ray Walton.

Australia

By Eric Gorrick

'Janie' looks set in Sydney for legit run via Whitehall Productions.

'Yankee Doodle Dandy' (WB) is socko in Adelaide for Sir Ben Fuller.

Paramount copping plenty of ace playing time from Hoyts in Sydney and Melbourne.

Williamson-Tait roadshowing revival of 'Man Who Came to Dinner,' with Edwin Stiles.

Lily Endean, wife of Lin Endean, advertising director of Universal, died after a long illness.

Jim Gerald, after a long spell in Middle East entertaining troops, is now back in vaude-revue for the Tivoli loop.

Cinesound, via Ken G. Hall, will make local sequences for Frank Capra's pic dealing with war effort by the Allied Nations.

Sir Ben Fuller-Garnet Carroll playing vaude-revue to top biz in Adelaide. Have an agreement with Tivoli loop for artists.

Vaude doing nicely in the nabes. Hoyts re-started vaude idea to bolster some pic bills, found public liked it and will continue.

Abbott and Costello still remain top faves with Aussies. Latest pic to hit here, 'Hold That Ghost,' is breaking records for Greater Union Theatres.

Possibility of Norman B. Rydge, head of Greater Union Theatres, delving into politics again shortly. Rydge had one try some time ago and was defeated.

Motion Picture Distribs' Ass'n has decided to follow U. S. idea of supplying new films to all troops in Pacific war theatre. Most films will be shown to troops before going to general public.

Legiters, 'Maid of the Mountains' and 'White Horse Inn,' are doing big in Sydney and Melbourne for Williamson-Tait. Many of MacArthur's troops never saw these shows back in U. S., and they're liking 'em.

South Africa

By J. Hanson

Pic business generally fair to good.

'No No Nanette' staged at Empire, Johannesburg, then transferred to Alhambra, Cape Town.

A. E. Harmel, general manager of African Theatres, engaged to wed Sandra Schub of Johannesburg.

'White Cargo' (M-G) passed by censors. Previous production some years back banned on account of white-man, native-girl angle.

20th-Fox tied up showing of 'This Above All' with recruiting campaign for women. Slogan of 'This Above All—join the WAAFS and WAAS' used in all advertising.

Governor General of Angola, Portuguese West Africa, attended Colosseum, Cape Town (African Theatres), as guest of Prime Minister. Pic was Universal's 'Saboteur.'

Stage show, 'Signallers All,' did well at Alhambra, Cape Town. Produced by African Theatres with entire cast drawn from local Signal Corps. Also tied up with recruiting campaign.

'Desert Victory' film, sent by Prime Minister Churchill, was handed to Field Marshal Smuts by Lord Harlech on behalf of Churchill in preview theatre of African Theatres, Cape Town. Film was then previewed by members of cabinet and their wives. Following day entire House of Parliament attended special showing at Colosseum theatre. Probably first time in history any House of Parliament adjourned to view a film.

St. Louis

By Sam X. Hurst

Frank Goldquist, mgr. of Orpheum and Web theatres, Savanna, Ill., has taken over the Time in the same city.

Rene Chouteau, son of Henri Chouteau, former operator of flicker and burlesque houses here, commissioned Marine Air Corps Lieut.

Fanchon & Marco's Ambassador has passed the $1,000,000 War Bond sales goal. The U. S. Naval Air Station band appeared on stage to commemorate the event.

Louis K. Ansell of the Ansell Bros. circuit marshalling a committee to collect scrap metal for the duration. Committee will supervise activities in eastern Missouri and southern Illinois.

Glass-enclosed Starlight Roof, atop the swank westend Chase hotel, opened third summer season Thursday (24) with Neil Bondshu's band, Romo Vincent, comedian, and Columbus and Carroll, dansapator.

Havana

Several exhibs getting together to form company for handling of Mexican films.

Lazarus Constantine, new Havana manager for Paramount, in from Panama.

Garrido and Pinero, stage and radio comics, opening at Nacional theatre for short season.

Fernando Mier, Mexican and Cuban distributor for RCA Photophone, here on business.

Octavio Gomez Castro and Nestor Sanchez, rival distributors of Mexican pictures, off to Mexico.

Heliodoro Garcia and Nestor Lao arranging shows with local talent for benefit of U. S. Army boys.

Elizabeth del Rio, singer, back from Puerto Rico. Bertica Serrano, 15-year old rhumbaist, leaving for same place.

Encanto theatre again suffering from lack of juice for refrigerating plant. May have to close down for third time in two years.

Paramount Pictures of Cuba taking part in show-window contest arranged by newspaper, El Mundo, for big 'Don't Talk' campaign conducted by paper.

Alfredo A. Vazquez, Argentine manager for Vicente Blanco & Cia., arrived. His outfit handles Argentine product in several Latin-American countries.

Bucks County, Pa.

Burgess R. C. McGill of New Hope to Philly to officiate at opening of Bucks County Playhouse's second season at Bellevue-Stratford ballroom.

Adeline Walters, former Bucks County Playhouse treasurer, now living in Charlestown, W. Va., on two-week visit to Doylestown and vicinity. Remained over for opening of Playhouse in Philly.

Monte Proser weekending with Walter Batchelor at Jericho Mountain manse. Fished out of swimming pool when he got too fancy with his dives. Batchelor planning to open a new nitery in Chester, Pa.

Ringling Bros. one-nighting in nearby Trenton July 8.

Phil Cohen and Bernie Foyer weekending with Don Walker, the arranger, who just completed a stint on 'Early to Bed.'

Moss Hart paying strict attention to the Army Air Show, which he hopes to have ready in the fall.

George Scott, official photographer for the Playhouse, now a lieutenant in the Navy as of Monday (28), when he reported to Quontset, R. I. He's a navigator with Air Corps.

Courtney Burr huddling in New Hope with Virginia Faulkner and Dana Suess on new musical.

New $100,000 Hunterdon theatre, outside of Flemington on Route 29, shuttered, due to no pleasure driving ban. Palace carrying on solo film bookings for territory.

Richard Skinner, general manager for Theron Bamberger in Philly, a Sunday visitor in Pipersville, Pa.

Harry Haenigsen, of Jericho Valley, started new strip in N. Y. Herald Trib Sunday (27). Like Haenigsen's other strip, 'Bill,' it's about adolescents.

San Francisco

Lina Gastoui, canary at La Fiesta nitery, injured in an automobile accident.

Chick Gandell's 'Gadabout' orch checked in at the Lake Merritt Hotel, Oakland.

Hurtado Bros. marimba band returning to Richelieu Casino, its old stamping ground.

Pat Kelly, KFRC production manager, is quarantined at home with, of all things, the mumps.

Merle Oberon was bond auctioneer at first performance of 'Mare Island Follies,' presented by shipyard workers.

Mary Astor, Charlie Ruggles, and Carlos Ramirez set a precedent here by staging a war bond rally at a shipyard at 4 a.m., the graveyard shift.

Lew Maren, western exploiteer for United Artists, was in town engineering a jitterbug contest at the Stage Door Canteen as a buildup for pix, 'Stage Door Canteen.'

Eddie Cantor was one of principal speakers at a mass meeting here to mobilize public sentiment for the rescue of Jews and other minorities facing extermination in Europe.

Don Searle, general manager of KGO, and Robert Wesson, promotion and publicity manager, jaunted to Hollywood for a meeting of Blue net western division department heads.

Miami

Alberta (Sugar) Kane is again at the El Bolero.

Lillian Clark is going over big at the Bar of Music.

Frances Welsh followed Peggy Greers into the Mayfair Club.

Shep Fields and orchestra follows Ina Ray Hutton into Flagler Gardens.

Club Bali has the Great Maurice, magician; Toni Hart, Fred and Ann Carroll.

Penny Caldwell has been added to show at the Open Air Terrace of the Versailles.

Gail MacDonald, Miami dancer, has been engaged for foreign unit with USO-Camp Shows.

George Kelly is clowning at Tobacco Road, succeeding Primrose Seamon and Joe Dorris.

Fin Olsen is pacing new show at Kitty Davis' Club. Sharon De Vries, Renee Villon and the Duffield Sisters are also in it.

Transportation difficulties are the apparent cause of the lack of new talent in Miami's night spots. Even the Olympia theatre has been hit hard. Two days before the Olympia show only one act out of the five booked could get transportation.

Hollywood

William Fox visiting old friends in Hollywood.

Denis Morrison joined 20th-Fox publicity staff.

Red Skelton to Texas to tour Army camps for 10 days.

Blanch Yurka nursing a torn ligament in her leg after a fall.

Louise Dresser and Jack Gardner sold their ranch to live in town.

William Gaxton arrived from New York for film work at Columbia.

Tex Ritter east on a three-week tour of southern theatres and camps.

Sybil Bentley left Paramount publicty to join A. and S. Lyons agency.

Jean Hersholt elected prexy of National America-Denmark association.

Jack Kapp, Decca prexy, in town on his regular summer business trip.

Ben Bernie on the mend and expected to be around again in six weeks.

Ray Bolger vacationing at Arrowhead, intent on staying in California all summer.

Kathryn Dake, former vaude trouper, now visiting sister in Visalia, California.

Y. Frank Freeman returned from diplomatic sessions in Washington and New York.

Anna Chandler, once a topper on Broadway, operating a lift at the Beverly Hills hotel.

Roy Rogers on eastern personal and camp show tour, opening at the Oriental in Chicago.

Harry Rapf picked up the tab for the weekly Service Men's Morale Corps dinners at the Masquers.

Joan Leslie graduated from University High School to spend her summer vacation working at Warners.

Joe Louis, sergeant and world's heavyweight champ, finished his chore in 'This Is the Army,' and resumed his job as boxing instructor at Fort Riley, Kans.

Mrs. Alf T. Wilton, wife of the former big-time vaude agent, is spending a month on Coast visiting her sister. Since vaude folded, her husband has been booking club shows in New York.

Pittsburgh

By Hal Cohen

Wayne E. Mason managing Kennywood Park dance pavilion.

Edith Mann, toe-tapster, headlining new bill at Villa Madrid.

Lt. Jerry Kurtz, former writer at M-G, home on leave for a few days.

William Short, captain at William Penn's Continental Bar, off to the army.

Strawhat season at Playhouse will open next Monday (5) with 'Penny Wise.'

Jack Peck has dropped orch to go into Nite Court of Fun as a comedy single.

Mary Lou Savage back to N. Y. and will be in 'Priorities' again next season.

Claude Morris back on the job again at KDKA, having flunked his physical.

John Johns, directing Catholic Theatre Guild's production of 'Tinker's Dam.'

Raul and Eva Reyes will finally fill their long-standing contract at Nixon Cafe July 5.

Dancer Carmen LaPorte ill and has had to turn down offer from Xavier Cugat.

John Leban, from George Hyde staff, is the latest addition to the spielers at WCAE.

Archie Fineman's dotter, Phyllis, coming along all right after an emergency appendectomy.

Three Stooges have been booked into Stanley week of July 23 with Tommy Tucker's band.

Raymond Peters has joined WCAE as a newscaster with Norman Trieger's departure for the army.

Andrew Hawke, author of 'Tinker's Dam,' here for Catholic Theatre Guild production of his fantasy.

Helene Standish went from Terrace Room here to Colony Club in Chi for reopening bill at that spot.

Lt. John Schultz, former manager of WB's Columbia in Erie, won his wings and a bride in the same week.

Claude Morris, KDKA production man, flunked his final physical and will remain at Westinghouse station.

Ladies Theatrical Club raised $1,100 at recent shindig to outfit recreation room at nearby Camp Shenango.

Lester Cutler back to Hollywood, his Mono picture, 'Sweethearts of U.S.A.,' going before cameras July 15.

Tony Stern has taken up new post with WB in Cleveland, but the missus is staying behind to await the stork.

Dancer Louise Carroll returning to show biz now that her husband, Emil Brenkus, bass player, is in the service.

Nearly a year of army life shelved 40 pounds off Morty Henderson, ex-theatre manager back to take defense job.

Mercur Brothers and Dale Harkness have patched up their differences, and pianist is remaining at Music Bar.

Variety Club tossing testimonial July 8 to Clair Meeder, retiring as Local 60 prexy to become Jimmy Petrillo's aide.

Sam Nixon back to New York with end of Nixon season and will do some relief managing at Broadway playhouses during summer.

OBITUARIES

W. FRANCIS FIRTH

W. Francis Firth, 75, painter-musician who formerly operated his own light opera company, died June 25 in Windsor, Ont.

A native of Auburn, N. Y., Firth went on the stage early and after appearances in the east toured the country with the Milan Opera Co. and later with his own light opera company which he both owned and managed.

In addition to his work as a singing instructor, he was widely known as an artist, many of his paintings being hung in prominent American museums. He leaves his widow and a son.

DANIEL L. McCARTHY

Daniel L. McCarthy, 60, died at the Roosevelt hospital, N. Y., Monday (28) after being ill for several years. He was auditor for Cohan and Harris when that managerial duo was in its heyday, and after the split had the same post with the late Sam H. Harris, withdrawing from that office about 10 years ago.

Deceased was from a well known stage family. His father, Dan McCarthy, was best known as the comedian in 'True Irish Hearts'; his mother, Kitty Coleman, was soubret in that show.

SAMUEL ROSS

Samuel Ross, 71, actor and producer of Yiddish plays, died in Irvington, N. J., June 22. He was stricken by a heart attack on June 12 while rehearsing for a vaudeville show in Baltimore.

Ross had toured the U. S. with the Russian Art theatre and many stock companies. He was manager of the Metropolitan theatre, Newark, at one time.

Survived by widow, mother, two sons and three daughters.

ALBERT M. SHEEHAN

Albert M. Sheehan, 73, well-known theatre manager in Boston, died June 22 in Boston. He was, until his retirement in 1940, manager of the Colonial theatre, Boston, and had also been manager of the Tremont theatre in that city at one time. He had managed Nance O'Neil on her Australian tour.

Survived by widow, daughter and two sons.

CAPT. HARRY LEASIN

Capt. Harry Leasin, 42, died June 23 following heart attack at Army hospital in Sacramento. He had been production assistant to Gregory Ratoff on two pictures and previously foreign distribution manager for several film companies in Europe.

Leaves widow, son and two daughters.

HALLIE HOWARD

Mrs. Hallie Anderson, 72, known as Hallie Howard, operetta singer, died June 21 at her home in Van Nuys, Calif., following a long illness. Member of an old theatrical family, she sang leading roles in Gilbert and Sullivan light operas before her marriage.

Surviving is her daughter, Mrs. J. Morris Foster, who once played in silent pictures.

JOHN LUDWIG

John Ludwig, 53, film exhibitor in the midwest and in the Coast area, died June 22 in Hollywood.

Pioneer in the Wisconsin area, Ludwig organized a theatre circuit in that state with headquarters at the Roosevelt in Milwaukee. Retaining his ownership of the Roosevelt, he moved to Los Angeles in 1939 and bought the Mel-Van, which he operated at the time of his death.

LUCY FINKLE

Lucy Finkle, 45, died in New York June 22. She was afflicted with lukemenia, rare disease of the blood stream, which medical science has never been able to cure. Patient confounded doctors who said she could not survive after six weeks.

Miss Finkle was an agent in the office of Sylvia Hahlo. A sister is wife of Paul Muni.

ISHAM KEITH

Pvt. Isham Keith, 35, actor and entertainer, died from injuries in a collision between a truck and a command car he was riding in at Camp Livingston, La., on June 26. He had made his first stage appearance with Mrs. Minnie Maddern Fiske and later toured Europe as an entertainer and singer.

Survived by mother.

EDMUND FITZPATRICK

Edmund Fitzpatrick, 48, actor and singer, died in New York June 25. He had appeared opposite Fay Bainter in 'The Dream Girl,' and with George M. Cohan in 'The Royal Vagabond.' He had also toured in 'Everywoman,' the Henry Savage production.

Survived by widow and three brothers.

GEORGE GUHL

George Guhl, formerly of vaude and burlesque, and in recent years a character actor in films, died June 27 in Los Angeles.

Prior to going to Hollywood and pictures, Guhl had appeared in a vaude act billed as The Guhl Bros., later with another partner as Adams & Guhl.

Leaves widow and two sons.

ELEANOR ANIS

Eleanor Anis, 31, of the Szita & Anis dance team, died in Chicago last week of shock suffered nearly six years ago during a Jap bombing of Shanghai.

Further details in Vaudeville department.

JAY BROWER

Jay Brower, 47, former emcee and bandleader, suicided in Hollywood, June 21. Further details in Vaude section.

RUBY ELZY

Ruby Elzy, Negro soprano, died Sunday (27) in Detroit following a tumor operation. She was 33.

Further details in legit section.

Carl Melich, 65, former theatre organist and pianist, died June 23 in Rochester, N. Y. He was organist at the old Gordon theatre and pianist in several theatre orchestras, also a life member of the Musicians Protective Association.

Father of Freddy Castle, former Pittsburgh band leader now in the navy, died in that city last week. Castle, who returned to this country recently to be treated for wounds received on sea duty, was well enough to fly in for the funeral.

Mother of Joe Besser, featured comedian in 'Sons O' Fun,' Olsen-Johnson revue at the 46th St. theatre, N. Y., died of a heart attack in St. Louis June 24. Another son, Mannie, former vaude comedian; father and seven sisters survive.

Jack Zipp, salesman in the St. Louis exchange of Warner Bros., died last week in St. Louis. He had been with company since 1928.

Harold Louis Foster, 61, a member of Ackley's band, died June 21, in Sandusky, O. He was active in musical circles here for many years.

Marion Kane, 33, vaudeville actress, died June 21 of pneumonia at her home in Hollywood.

Mother, 62, of Jerry Horwin, screen writer and playwright, died in New York June 25.

Israel Mehler, 65, father of Jack Mehler, of Metro's N. Y. talent department, died June 22 in N. Y.

No. 1 Morale Corps

Continued from page 3

daily cash bond to meet salaries of AGVA acts that had been contracted out participation effort so that today every phase of the film industry is represented.

To crystalize the entire setup, Camp shows prexy Abe Lastfogel spent three months on the Coast, from which he recently returned, working with West Coast reps to iron out the uneven edges of the vast program. Today it's functioning on a smooth basis, reflecting, says Lastfogel, not his own three-months effort while on the Coast, but the spade work done by such men as Marco (Fanchon &) Wolf, now functioning on a full time basis as a volunteer CSI exec in Hollywood; Charles K. Feldman, chairman of the talent committee, and West Coast USO administrator on a cuffo basis; Kenneth Thomson, executive v.p. of SAG and Coast chairman of Camp Shows; James Cagney, president of the Screen Actors' Guild; Franchot Tone, Arch Reeve and Y. Frank Freeman. The six-week Camp Show commitment was their combined brainchild, with SAG falling in immediately in endorsing the move. The film producers likewise fell in instantly, the studios agreeing to make the talent available whether they were on layoff time or still on salary.

In the words of Lastfogel, what has been accomplished is a tribute to the patriotism and unselfishness of the entire film industry. Production heads gave of their time unstintingly, forming a committee to handle the talent. Members of the Artists' Managers Guild did a notable job in signaturing the several hundred freelance players.

Desert Stars

And out of it all have come many innovations which have given Camp Shows a healthier complexion —the setting up of desert units in the hot sands of Southern California of film personalities who for the past nine weeks ending last Saturday (12), brought entertainment weekly to 70,000 men lacking permanent locations and who otherwise would have been bereft of any entertainment or recreation; of Coast talent assigned to naval bases between the Mexican border and the Aleutians, playing to a Navy personnel of more than 1,000,000 between May, 1942, and April, 1943, giving a total of 350 shows and involving a separate talent pool of 2,585 personalities.

Out of the project, too, has emerged an entire type of entertainment setup, with the film personalities not only committed to the song-dance-joke formula, but serving as good-will ambassadors, mingling with the men, joining in soldier-sponsored entertainment at various camps and otherwise supplementing the regular Camp Show circuits.

Need of Personalities

Citing the tremendous value of the 'personality' units, Lastfogel pointed to the timeliness of the undertaking. With the expansion of the CSI offshore routes, the domestic program is being stripped weekly of entertainers, with no replacements available due to draft inroads and talent dearth in general.

Spotting a Loretta Young or a Mickey Rooney into a camp is more than offsetting this loss and is helping to keep up the Camp Shows standards generally. That the men in uniform want personalities is evidenced by the constant streams of demand for the filmites. With 900 of them waiting for the green light before moving out, and many of them already circuited into the camps and bases, the film industry's morale stint today is cueing all other branches of show biz in its mobilization setup.

Producer-Writer

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picturization of Cornelia Otis Skinner and Emily Kimbrough's best-seller. One of stipulations of contract was that he do his own screenplay, and he's currently in finishing stages of this.

Seton I. Miller, on same lot, is winding up script of 'Ministry of Fear,' which will be his initial production on new producer ticket. Previously Miller was closely identified with writing of some of top Warner and Universal productions.

Following number of years plotting Deanna Durbin films for Universal, Felix Jackson asked that he be permitted to produce instead of merely write young star's features. Consequence was he was handed new term pact as producer-writer, studio tearing up old ticket as writer, and he has just wound up first under new deal, 'Hers to Hold,' co-starring Joseph Cotten with Deanna. He's about to embark upon second Durbin film, 'His Butler's Sister,' which he also wrote.

Femmes Cashing In

With women becoming more and more active in top spots, it was only fitting that one should invade ranks of producers. Joan Harrison, who has been with Alfred Hitchcock for number of years as one of director's scripters, branched out recently to sign Universal producer contract and is in midst of doing screenplay of 'Phantom Lady,' her first.

Universal apparently is concentrating on writers to fill up its producer list. Company has signed quite a few ex-screiveners to producer contracts. Hugh Wedlock and Howard Snyder, who have written for years as a team, are now to produce 'We of the Theatre,' in addition to writing script. Another writing team, Michael Fessier and Ernst Pagano, have been elevated to producerdom and have taken over production on '100 Girls and a Man,' which Henry Koster was to have done before leaving Universal. John Grant, long identified with Abbott and Costello stories, is now about to produced an untitled musical, cavalcade of the show business, and Warren Wilson, with Universal off and on over period of years as a writer, currently is handling production chore on 'Second Honeymoon.'

Epstein twins, Philip G. and Julius J., whom Warners for years has regarded as tops on studio's writing roster, now are about to learn whether their talents also include producing. They are to produce as well as write screenplay of 'Mr. Skeffington,' Bette Davis' next. At Columbia, P. J. Wolfson turned from writing career to producer, to handle 'Without Notice' and shortly will start 'Ten Per Cent Woman,' starring Rosaline Russell. Emmet Lavery, who scripted 'Hitler's Children' and 'Behind the Rising Sun' for RKO, was handed producer deal by same studio, first under new ticket to be 'China Sky.' Warren Duff, another writer, has just been elevated to producer status.

With such a lineup of top-bracket writers turning producers, studios may well cry about writer shortage. Turn of events should open up new field for aspiring scriveners.

Circuses In Peril

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walking to and from such spots, on account of the ban on recreational motor car use and the further curtailment in bus service.

Case in point is the Gilbert Bros. Circus, a new outfit this season. When spotted in Perth Amboy, N. J., the show turned 'em away, but in the next stand, a mile outside of the city limit, attendance dropped away down. Last week it played Hartford under Shrine auspices and did well, but the show was taken off there Sunday (27). There is some talk of resuming in August and playing the south.

Incidentally, good biz is being done by the circus at Luna Park in Coney Island.

Gilbert outfit was the circus backed by Gilbert Miller. Showman is said to have invested $65,000, but several weeks ago he kissed the investment goodbye and declared out.

There is some reported doubt about the Ringling, Barnum and Bailey big top keeping going for long. In Philadelphia, where the lot was anything but accessible, business was off. In another major eastern stand night attendance was very good but the matinee business was poor. However, Robert Ringling in New York to look over his one-ringer 'Spangles' at Madison Square Garden, expressed no apprehension about the big top, saying the chances were good that the show would complete its scheduled route. He also stated that business was ahead of last season, one of the most flourishing in the history of the Ringling, Barnum and Bailey outfit.

Rngling notably is trying to get out of the eastern belt into the west, where the gas curbs are not so tough.

5 Army Playlets

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ice Command. Also a factor in putting the plays in book form is RH prexy Bennett Cerf's conviction that out of the playwrighting talent currently in uniform will come the George S. Kaufmans, Robert E. Sherwoods and Maxwell Andersons of the post-war era. Book will carry an introduction by producer Golden.

Cerf is currently negotiating with the War Dept. and the five authors for the 'go ahead' on the tome, which will carry the same title, 'The Army Play-by-Play' as when presented on Broadway at a benefit performance which netted the Soldiers and Sailors Club of N. Y. more than $100,000.

At a 'command performance' of the plays, which were written, acted and staged by the men in uniform, before the President and other Administration and military biggies at Hyde Park June 19, the President was so enthused over the quality of the one-acters that he urged that something be done to preserve them.

The plays, which are slated for wide camp-staged presentation and have already been given at a number of posts, include 'Button Your Lip' by Pfc. Irving Gaynor Nieman, 'Where E're We Go' by Pfc. John B. O'Dea, 'Mail Cal' by Air Cadet Ralph Nelson, 'First Cousins' by Cpl. Kurt S. Kasznar and 'Pack Up Your Troubles' by Pfc. Alfred D. Geto.

Benny Goodman and his crew easting for engagements at the Astor Roof and the Paramount theatre in New York.

Literati

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called the Swing Shifter, hitting the street about 9:30 p.m.

R. C. Sheriff, British novelist and screen writer, leaving Hollywood for England.

After selling two serials to the Satevepost, Martha Albrand has gone to her Jersey farm to rest up over the hot period.

Michael Sheridan assigned by Coronet mag to do a story on Val Lewton, RKO's producer of horror films, for its September issue.

Arnold Mitchell the new publicity head for Putnam's, succeeding Clarence B. Boutell, who is to do the new book column for the N. Y. Post.

Elizabeth Wilson took over the Hollywood chore for Liberty mag, in addition to her old job as California representative for Hunter Publications.

Clarence Budington Kelland to make his home permanently in the east, having bought the big home and estate of the late Conde Nast at Sands Point, L. I.

War Department is now sending overseas its Newsmap, capsule summary of the week's war news which has been issued to soldiers in this country for more than a year.

Tom Horner has resigned as editor of Everyweek Magazine, the newspaper supplement put out by NEA Syndicate. Reportedly will join an Akron, Ohio, daily in a high editorial post.

Ed Zern, of Mort Blumenstock's advertising staff at Warner Bros.' home office, has a story, 'High and Dry,' in the July 3 issue of Collier's and also a fishing article in June's Esquire.

With the dramatization of her 'Young Man With a Horn' no nearer production than it was a year ago, Dorothy Baker has gone to the Coast. Plans to stay there for an extended period.

Wallace Irwin's boy, Donald McDonald Irwin, marrying Sarah Ray next month. Young Irwin is on the staff of the N. Y. Herald Tribune. Bride-to-be writes news, too, as a member of the editorial staff of Newsweek.

Frank Neill, who was war correspondent for INS last year in the Pacific area, transferred from that service's San Francisco bureau to Los Angeles. Was at one time in the publicity department of Republic studios in Hollywood.

J. Donald Adams returns to the N. Y. Times Sunday book review supplement in a week or two, but not as editor. Will do a regular page of criticism instead. Robert Van Gelder, who has been acting editor of the book review section for the past couple of months, continues under that title.

MARRIAGES

Rosamond Pauli to Capt. Benjamin Franklin McMillan this afternoon (Wednesday) in Fort Jackson, S. C. Bride is with the Benton & Bowles art department.

Sylvia London to Dave Bader at Actor's Temple, New York, June 25. Bride is secretary to Alan Corelli, director of Theatre Authority; groom is 20th-Fox trade paper contact.

Helen Herman to Samuel Wimpfheimer, in N. Y. June 27. Bride was story editor at Warner Bros.

Rita Aron to Herbert J. Jentes, June 27 in N. Y. Bride is with Loew's; groom is non-pro.

Dorothy Phillips to Lieut. (j.g.) Jesse Y. Bowman, in North Hollywood, June 26. Bride was office manager for Gene Autry.

Madeleine Hebert to Paul Gelinas in Montreal, June 28. Groom is publicity and traffic director, French language independent station CKAC in Montreal.

Betty Buckler to Lt. Lyman B. Johnson, June 26, in Temple, Texas. Bride is the manager of the Hollywood office of Benton & Bowles.

BIRTHS

Mr. and Mrs. Ray Baker, daughter, in San Francisco, June 19. Father is NBC's network sales representative in Frisco.

Mr. and Mrs. John B. Hughes, daughter, June 23, in Los Angeles. Fourth child for Don Lee-Mutual commentator.

Mr. and Mrs. Walter Wanger, daughter June 26 in Los Angeles. Mother is Joan Bennett, film actress. Father is film producer.

Mr. and Mrs. Louis Barnett, son, June 24, in Cincinnati. Father is WLW-WSAI control engineer.

Mr. and Mrs. Norman Foley, July 27, daughter, in Women's hospital, N. Y. Father is professional manager of Witmark; mother is former NBC vocalist, Gwen Williams.

Ringling's One-Ringer, 'Spangles,' Is Good Show but Biz Disappoints

By Jack Pulaski

Additions to Broadway's summer fare are two circuses, operating within 300 yards of each other—one at Madison Square Garden and the other under a tent on the former parking lot adjacent to the Roxy theatre. One show is correctly billed a one-ring show, with a platform or stage adjunct, while the other claims to be a three-ringer but isn't.

One is a distinctly class performance, the other has the atmosphere of a small town show. Both have dressed-up girl ensembles, used as units or to introduce specialties. At the Garden there is skilled showmanship but the other outfit was harried in getting started and still isn't in shape.

The temeprature is of paramount importance in the survival of such shows. Small Ringling edition has a better chance in midtown New York than most other outdoor outfits on tour, where gas and transportation restrictions have already caused casualties.

However, record early summer heat wave has hurt both outfits, despite the fact that the Garden has worked out a cooling system and the place is really comfortable. Business for both circuses has been way off but attendance for 'Spangles' should climb. It is now advertised with emphasis on the show being a Ringling Bros. Circus, 'Spangles' being label not so importantly played up.

Ringling states the one-ringer will play the Garden 10 weeks and it has been booked for 30 weeks out of town in the fall. Sunbrock show was dark early this week but he claims it will resume Friday (3) with air conditioning units.

SPANGLES

(RINGLING)

Robert Ringling is the most active circus impressario in the big top field this season. He jumped in and whipped the Ringling, Barnum and Bailey show into form within a 12-week period prior to which there was some doubt about the big top going on this year. Now he brings out 'Spangles,' a one-ring and platform circus in the European manner at Madison Square Garden, the springboard of the three ring outfit, now under canvas.

'Spangles' is a good enough show, conceived along the lines of the RBB show. It has showgirl ensembles, splendidly caparisoned by theatrical costumers, yet the numbers hardly measure up to the standard of the world's major outdoor circus, nor was that expected.

The Garden has always had the problem of what to do with the place during summer. Everything from cycling races with a massed choir adjunct to girl soft ball games were tried, all in the red. Boxing at bargain rates fared no better for the Garden is often a torrid place. However, if the arena can be kept at the same temperature as on the opening night the problem will have been solved with 'Spangles.'

Only half the Garden is being used, the western end being screened off with what may be the biggest blue starred cyclorama ever made. In front is the platform which is more like a stage, most of the acts entrancing through parted curtains. Platform is stepped down to the ring which is larger than those used in the three-ringer as there is no track. Imitation grass surrounds the ring, making for attractiveness. There are seats on the sides in front of the boxes and there is an elevated section on the Eighth avenue end, in addition to the usual Garden accommodations. A band spotted above the platform entrance is in action continuously except during a 10-minute intermission, which of course the big top doesn't have.

'Spangles' has a number of RBB feature performers but the performance of the one-ringer cannot capture the excitement that somehow always attends the showing of the three ring outfit. Some of the Ringling stalwarts were on hand for the premiere, including Pat Valdo, the personnel director. The workmen are costumed in blue with a spangled S on the left side of the coats.

The turns are announced over the amplifier by Irma Carter a statuesque blonde looker who is billed as 'Spangles.' Opening night the band frequently was too blaring when she spoke through the mike. Miss Carter circled the platform mannequin-like before each announcement which seemed too repetitious, it being explained that the number of each display was to have hung from one arm, but the tags were not delivered.

Elly Ardelty, who is billed as the 'Russian bird of paradise,' an aerialist standout in the RBB show, is one of the turns switched by Ringling to 'Spangles.' Her specialty is the high trap, upon which she does a head stand while swinging through a wide arc. Opening night the rigging was not right and the bar slanted. She clipped her routine and went backstage weeping. Miss Ardelty may not be missed from the big show, which has Lalage, another little blonde aerialist who works like the late Lillian Leitzel.

Opening the show is one of the Alfred Court wild animal turns, also out of the RBB show which has three cages and will doubtless get along with two Court turns. Lions and bears are used mostly, Joseph Walsh being the trainer and as with the big show it is an interesting animal turn. Walsh will return to Ringling's big show, May Kovar, who was hurt in Boston, replacing with another Court animal act. While the cage is dismantled, the Parroff's ladder turn on a high platform draws the audience's eyes to the top of the Garden.

Pallenberg's bears, not with the big top this season, is an excellent platform turn. Two animals are used by Mr. and Mrs., the bigger bear being easily the best. He does the high bike bit and winds up on a motorcycle, circling at sharp angle.

Dr. Herman Ostermaier is another loan-out from RBB, being on in both sections, first in menage and later with the white horse 'Doheos.' For that display two girls amble around the ring holding ribbons attached to the bridle, while on the stage the ensemble in white and ostrich feathers has its most effective number. Cristiani Family is due in this week to strengthen the equestrian end setup.

A. Robins, the banana comic, closes intermission on the platform. He does alright by himself, shedding more things than before, watermelons being one added bit, also a jack-in-the-box stunt. The Novak sisters (3) are the sole acrobatic turn, working on the platform. Understood they will be with the RBB show next season.

Tiebor's seals have an important spot and is one of the sure clicks of the show. Three animals are used, two being best by far. Dottie, who plays 'America' with his snout, wowed 'em and then the seal clown dittoed. The Walkmirs, among the few remaining perch acts, and one of the best heretofore, are still in top form. It is a two-perch turn, which is unusual.

Adriana and Charly worked their trampoline stuff in the ring, before closing. That act too is one of the RBB alumni and okay. Closing turn, the Kimris, thriller on airplane-like apparatus rigged to the Garden roof. Kimris was at the Garden with the big show but cannot be used under canvas. Early in the show the Lopez trio with their bar act did well enough. Show's finale has the girls going on a webbing with streamers attached to their backs, which, when flipped over, make an American flag. Opening the second part is a five-elephant display operated by James Reynolds and Andrea Gallagher.

Clowns very good on the whole. There is a roughhouse water bit but the scorer of the funsters is Don Douglas, first as a rooster and later as a cat, making fun with the ringsiders.

Phif Fein, a musical comedy stager, is billed as equestrian director but he is really the stage manager. Charles Sparks, who knows his way around circuses, is general manager; general staging is by Loretta Jefferson, who handles the ensembles; Billy Livingston designed the costumes and A. A. Ostrander the decor and properties.

BIG TOP

(SUNBROCK)

(Dark early this week; slated to resume.)

At least one parking lot which went out of business when private cars stopped because of the war is in action again, it being the spot on 50th street adjacent to the Roxy. There Larry Sunbrock, firebrand showman out of Cincinnati by way of Philadelphia, finally got his 'Big Top' open recently. It is performed under a tent of rubberized material obtained from Akron for nearly $20,000. Estimated that the cost of getting the show ready was around $100,000.

Location is a natural, being on the thoroughfare most traveled in reaching Radio City, about a stone's throw away. Block is nondescript but is developing into a prosperous area. Figured that afternoons will not be big when the interior is sweltering even though the sides of the tent are open. Estimated first matinee was between $200 and $300, while the night before the take was around $800—all drop ins, for there was no definite announcement that 'Top' was open.

'Top' is a loud show, literally. Band is in continuous action, sometimes the musickers playing together, the 'music' coming over an amplifier system. Seated with the band is temperamental Sunbrock, who has a mike through which he keeps up running comment. He attempts to talk against the band and comes out a distinct second. Shouldering all the other details which he insists upon doing, the m.c.ing stuff show that the fellow likes to punish himself.

There is plenty of show in the Sunbrock venture, but it needs much weeding out. At the last minute the authorities ruled out the major animal acts, with the result that Powers elephants remained in a nearby garage, as did the Proske tiger turn. A Will Hill elephant act is also billed and absent. A bear act did go on, but a trained seal turn was out after an argument about dressing quarters.

Nearest thing to what is known as a display has three good girl aerialists, all having been with the Ringling show at one time or another. At one end is Winifred Colleano, whose heel catch and leap to a webbing was always good. At the other end is Lucy Gillette whose best stunt is a trick leap to a trap, with her ankles held by protective ropes. In the center is Janet May, very good on the rings, then soloing with one-arm giant swings.

Class performer in 'Top' is Jack Holst, bar expert who represented the Los Angeles A. C. in the Olympics about 10 years ago. Holst is class, a graceful athlete who has appeared in night clubs and formerly had a dance routine, working with Miss Pauline who is his current assistant.

The Yacopis, formerly one of the best acrobatic turns, is another standout but there are three of the teeterboard athletes missing, they being in uniform. However, they still perform the tandem back somersault and ditto the chair stunt. Finale of the show is Eglie Zacchini, being 'shot' out of a 'cannon.' She is the daughter of the elder Zacchini, using the same gun contraption. Very good. The Zacchinis are working in a defense plant in Camden, N. J.

Another class standard single is Con Colleano the tight wire star who shed more sweat than the audience. Colleano has been in New York most of the season, having been in 'Show Time' at the Broadhurst. He was too hot to make it too hard and did the front somersault without missing. La Tosca on a bounding rope, is featured, the girl working with bare feet. She is of the Canistrelli ladder act, a foursome in the earlier part of the show. Ullaine Malloy, aerialist, very good.

Gregoresko, 'the man who hangs himself,' is partly on the hokum side. Four Sidneys, on bikes, are all right except for the corny finale. Myrle Dunedin on a unicycle gets by. Shorty Sutton and Betty Lee do well enough with whip cracking. Arab troupe on a couple of times is one of six turns placed in the show by George Hamid. Beebe's bears, very good, one 'walking' a tight wire, which is quite a stunt for such a clumsy beast. Three Flames, roller-skating act, fare well enough.

There are 16 girls in the ensembles, staged by Frank Small although otherwise billed. Girls look well and the costume designing by Veronica is colorful. Billed as 'Sunbrockettes' one stanza had the ensemble in a jungle number. It features Princess Vanessa, a slim Indian girl and is supposed to prelude the missing tiger turn. Clowns are pretty bad although one, Bobo Barnett, is said to be on the payroll for $300.

23 Runaway Kids, 1 Girl, Nabbed with Cole Circus

Toledo, June 29.

Police at Toledo nabbed 23 runaway children under 18, found working for Cole Bros. Circus, when the latter arrived here recently for two days' performance. They came from many Ohio towns and several other states.

The youths told Juvenile Court attaches that they had been permitted to board trains when the circus left their home towns, ride some distance, and then were offered jobs paying up to $11 a week, plus board and lodging and the glamour of being circus workers.

Show Biz Mobilization

Continued from page 1

sparking entertainment and recreational activities along the civilian and industrial home front and enlisting the full support of show biz on behalf of the National War Fund drive and the Treasury Dept. Then the Conference Board will sit down to map the cohesive plans through which at least 62 organizations (involving people working in every category of the entertainment industry) will lend its full measure of support.

Organizations thus far pledged to send delegates and map an agenda for the project include the National Association of Broadcasters, SESAC, USO-Camp Shows, United Scenic Artists, Songwriters Protective Assn., Dramatists Guild, Equity, Associated Actors & Artistes of America, Motion Picture Theatre Owners of America, Treasurers and Ticket Sellers (IATSE), American Theatre Wing, Independent Theatre Owners of America, Academy of Motion Picture Arts & Sciences, Society of Independent Motion Picture Producers, Variety Clubs of America, Theatrical Managers & Agents, American Guild of Variety Artists, American Federation of Radio Artists, United Theatrical War Activities Committee, Authors League, Amusement Trade Press, Broadcast Music, Inc., Hollywood Writers Mobilization, Theatrical Protective Union No. 1 (IA), Screen Publicists Guild and Allied States Assn. of Motion Picture Exhibitors.

B'way Unveiling

Members of the Conference Board of the National Entertainment Industry Council who are sparking the vast war-inspired mobilization project will tee off their two-day N. Y. confab with the unveiling of a show business service flag at Times Square on July 14.

A five-minute program starting at 9:45 a.m., paying tribute to the men in show biz currently serving in the armed forces, will be carried by all four major networks, with transcriptions to be made for a repeat broadcast to the Coast later in the day. Allied organizations are asked to send to Jim Sauter, of the United Theatrical War Activities Committee, a record of the blue and gold stars needed for inclusion in the show biz service flag.

Full Agenda by the 10th

By July 10, it's expected that the full agenda of the 60-odd allied units will be in the hands of the continuations committee for submission to the Conference Board when it convenes for the two-day session on July 14-15.

That particular stress should be laid on the home front program with show biz seen in a prominent position to curb race riots and other conditions hampering the war effort through the application of ambitious recreational and entertainment projects in congested industrial areas, is regarded as of paramount issue today. However, it'll remain for the Conference Board to determine through which channels the entertainment industry will put chief emphasis in gearing its resources. Pointed out, however, that the Conference Board will in no way interfere with the autonomy and functions of the existing agencies, each of whom will have an equal voice in mapping the mobilization program.

Organizations Committee

An organizations committee which will map the conference procedure based on the needs as set forth by the Washington biggies who will address the session was chosen at Thursday's meeting and met yesterday (Tuesday) to lay a concrete program for the structure of the Conference Board. It includes James A. Sauter, Luise Silcox, Philip Loeb, Kermit Bloomgarden, Abe Lastfogel, George Heller, George J. Schaefer in ex-officio capacity; Frank Wilson of the Negro Actors' Guild, and Abel Green ('Variety'), representing the trade press, both on the continuations committee and on the Conference Board. Attending Tuesday's session were Heller, Sauter, Miss Anita Grannis as Conference Board secy., Loeb, Bloomgarden, Frederic Gamble and Milton Blair, latter two sitting in for the War Advertising Council, and Green. Illness and out-of-town engagements prevented the others from attending.

Named to the speakers' committee were Leonard Callahan, George J. Schaefer, Bert Lytell and Myrna Loy or James Cagney. Members of the credentials committee are Anita Grannis, Callahan and James Riley. Harry Brandt was selected as treasurer of the continuations committee.

Sunbrock Fold

Continued from page 3

by Sunbrock. However, with all the cash bond paid off to performers as salaries, the union cracked down on Monday served notice that unless a full $10,000 was produced immediately to meet all salaries, including non-AGVA members, in advance, the acts would walk. The afternoon performance was called off and when the coin was not forthcoming by late afternoon following a huddle of Sunbrock's backers with a group of Wall streeters, AGVA issued the 'no circus tonight' edict.

Failed to Show Thursday Matinee

Due to difficulties in raising coin on the day-to-day basis, 'Top' also failed to show last Thursday afternoon (24), but there was a night show when a $1,500 bond was posted later in the day.

Although Sunbrock maintained Monday night that backers Allan Conrad, Dick Squires and John Stillman were effecting a financial reshuffling which would pour an additional $50,000 into the venture prior to the reopening on Friday, AGVA execs took a 'wait and see' attitude, meanwhile ordering the acts to stay off the lot. Under agreement reached between musicians, stagehands and other allied crafts identified with the operation of the circus, latter are also stringing along with AGVA.

Sunbrock says the temporary fold has been made necessary because the circus has no cooling system, blaming the lack of attendance on the latter factor. Further, he says he's spending $12,000 to install a blower system which will be ready for Friday's opening. He also maintains that everybody's been paid in full up to date, although AGVA execs claim that they felt obliged to forego last Sunday's bond and turn over the day's b.o. receipts to laborers, riggers, usherettes and others who AGVA claims, pleaded they were hungry because they hadn't been paid for nearly 10 days.

With the exception of two days early in the run when 'Top' reached grosses of about $1,500, the circus has been averaging less than $750 a day on the two-performance schedule, although the daily nut is approximately $2,500.

Sunbrock, says AGVA, has been attempting to reduce the budget to under $1,500 a day by cancelling a number of acts and eliminating all but the center of the three rings, but AGVA nixed the proposal, contending that Sunbrock must pay up or settle on contracts. Latter argues that under the new financial setup he'll be able to buy up the contracts of the acts being released but that he's bringing in a number of new acts to replace.

Most of the wild animals (elephants, tigers) not used on order of License Commissioner Paul Moss have been removed by the owners. AGVA claims the circus fiasco has cost the union upwards of $1,000 in taking care of member performers, feeding the animals, etc.

Sunbrock stated Monday that despite the ruling he's bringing in new animal acts, including elephants, tigers and lions.

Book-of-the-Year

Continued from page 1

ganizations as Book-of-the-Month and Literary Guild clubs since M-G would be on the inside track on new material.

Some publishers are reported wary of the plan, with others inclined to favor it. Other major film companies fear that the Vetlugin plan might withdraw some material from the open market on premise that such scripts would be held back for a try for the top prize. Plan, from reports, would not hinder publishers from submitting scripts to other companies but, it is pointed out, if a publisher feels that one of his books stood a good chance of winning the Metro 'book-of-the-year' prize there would be less chance of closing a deal at a lower figure with another bidder.

A BOX OFFICE RECORD IS BORN!

VARIETY ORCHESTRA GROSSES

Madriguera Torrid $110,000 in N. Y.;

(Estimates for This Week)

Enric Madriguera, New York (Roxy; 5,886; 55-$1.10)—With Jack Durant and Carmen Amaya, on stage, and 'Coney Island' (20th). Combination of in-person show and picture counting in smash fashion at b.o., first week concluded last night (Tuesday), having mounted to terrific $110,000.

Louis Prima, Chicago (Oriental; 3,200; 28-55)—Plus 'He Hired Boss' (20th), and Beatrice Kay, on stage. Nifty $20,000, via stage layout.

Band Review

VARIETY HOUSE REVIEWS

ROXY, N. Y.

From the terrific response at this 20th-Fox show-case it's obvious that picture-house audiences are a push-over for the crack Latin-American Enric Madriguera band. A standout Madriguera serves as an engaging emcee, at times essaying a mild but fetching touch of comedy. Leading tango and rhumba music arranger, credited with first introducing rhumba-tango rhythms in the U. S., Madriquera's Latin instrumentation continues, of course, his forte. He's a novelty treat as far as picture house audiences are concerned though familiar via radio and in the smarter hotel rooms. He also gets excellent results with a unique Yanqui arrangement of 'I'll Be Okay in a Blackout,' where the band weaves in takeoffs on Lombardo, Kostelanetz, and Waring.

Miss Gilmore, after scoring handsomely with two tunes—'You'll Never Know' and 'I've Got to Get Hot'—is back with the band for 'Blackout,' with vocals a la Bonnie Baker while one of the boys imitates Singing Sam. Featured with the orch is Antonio DeLacruz, nimble bonga player.

Band's musical backing for the Roxyettes in a Mexican jockey number and later for the Amaya routines, is tops, while leader also scores heavily with a violin solo playing 'Intermezzo.'

Carmen Amaya aggregation consists of a cast of seven in addition to

VARIETY PICTURE GROSSES

Heat, H.O.s Boff N. Y., But 'Coney,' Madriguera-a Smash $110,000;

Total take for downtown Broadway theatres is off sharply due to a large majority of holdovers, some of which have gone a long ways already. Return of hot weather hurt considerably on Sunday (20), but not at the Roxy, the only first-run house bringing in a new show during the past week.

Playing 'Coney Island' and the Enric Madriguera band, Jack Durant and Carmen Amaya, the Roxy finished its first seven days last night (Tuesday) at a sensational $110,000. Opening day last Wednesday (16) hit $14,500, highest for any teeoff day at the house since depression, even where a holiday figured, while Sunday (20), when other theatres suffered, the Roxy also hit a new high of $19,500 for any Sabbath.

State, the second-run column

Enric MADRIGUERA

WHO FIRST INTRODUCED THE CONTAGIOUS RHUMBA RHYTHMS TO THE UNITED STATES

AND HIS LATIN AMERICAN MUSIC

featuring PATRICIA GILMORE

ENRIC MADRIGUERA

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